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At the Theatres.



Having been the subject of bitter contention between two or three managers, David Belasco's play, *La Belle Russe*, was finally captured by Frank Goodwin and put into the hands of Manager Wallack, who accepted it on the strength of his own judgment backed by the fervent wishes of several members of his company—those that originally appeared in the piece on the occasion of its original production in San Francisco last Summer. It was fondly hoped that Youth would have run out the regular season, and *La Belle Russe* was counted on to open the supplementary period during which, every Summer, Mr. Theodora Moss takes exclusive control of Wallack's Theatre. But a combination of circumstances—principally a shrinkage of receipts—cut short our Lester's bloom of Youth and necessitated the substitution, on Monday night, of Mr. Belasco's composition.

The bills describe the drama as "new and powerful." Yet it is neither powerfully new nor newly powerful, for the materials employed are as threadbare as a scrivener's jacket and their employment is hackneyed in the extreme. The language is such as one finds in the society romances of the chambermaid's weekly story-paper. The incidents are as about as natural as Mr. Belasco's own person would be reflected in a concave mirror, and the plot is attenuated. There is no attempt at character-drawing, no endeavor to adhere to probability—in short, no reason at all for the existence of the drama. It is similar in a vague way to *Forget-Me-Not* and *The New Magdalen*, without the ingenuity and wit of the former or the intense interest and final moral redemption of the latter. *La Belle Russe* (Geraldine) is a character wholly repulsive, eliciting no admiration, like Stephanie, no sympathy, like Mercy Merrick. She is a notorious woman of the town who foists herself upon a respectable family in the guise of a decent woman—her sister—whom she believes to be dead, and fathers an honest man with her own illegitimate offspring. Not alone is *La Belle Russe* lower in the social scale than the remarkable adventures who figures in *Forget-Me-Not*—her motives are baser, and her nefarious scheme for gain has not one redeeming feature. The coarseness of this creature's nature is made unnecessarily conspicuous by the dramatist, who paints her in all the disgusting hideousness allowable upon the public stage. Such a pretender as she would require very little pains for a man of the world like Captain Dudley Brand to unmask. An honorable man who found a drab esconced, under a false name, as the false wife of his intimate friend, would act quickly. It is not reasonable to suppose that he would dilly dally about exposing her to the husband and handing her over to the police. Yet Captain Brand enters into a duel with the prostitute, and conducts it with the blundering stupidity of a novice, unable to see his way clearly out of a very easily disposed of difficulty.

The conditions of the story are not only improbable but impossible. Mr. Belasco has committed the unpardonable sin of plagiarizing badly. This robs his guilt of the slightest extenuation, and the punishment for his liberal researches in the possessions of Wilkie Collins, Grove and Merrivale, and other play-writers too numerous to mention, should be severe. To Mr. Wallack must be credited the ending of the play. He arranged the present finish, and it is an improvement on the author's version, which sent the adventures off to change her clothes and come back as the real Geraldine to her husband's arms. While we can praise Mr. Wallack's good sense in making this alteration, we cannot endorse his selection of the play. *The Mirror* is avowedly favorable toward the encouragement of American authors; but when it comes to American plagiarists, that is quite a different thing. It is matter for regret that the reversal of the manager's opinion regarding native brainwork should have pivoted upon this crude theft, because, if it fails to draw—which would not astonish us—he will shut his doors again to our struggling writers. After momentary passage to the Wallack boards had been effected, it would be sad indeed to return to the hopeless exclusion of the past.

La Belle Russe was magnificently mounted and finely acted. So well, indeed, did the company perform, that the audience was unable to discover the weakness of the play until they had left the theatre. The five principals played brilliantly, and thus glossed over many glaring, often ridiculous,

defects. Rose Coghlan especially acquitted herself with honor. Notwithstanding the absolute repugnance of the low adventures, she invested it with an interest as near akin to sympathy as possible. The representation of high-strung passion for three weary acts was trying; but Miss Coghlan exhibited powerful staying qualities, as the dramatic critics of the sporting papers say. If anything, she was inclined to overact, and lost much of the effect secured by retaining no reserve stock of force on hand for occasional and discriminating use. Suppressed fierceness answers better than noisy ferocity; repose would have added to the merit of Miss Coghlan's admirable performance. Osmond Tearle played Captain Dudley Brand. He was careful, dignified and manly, as usual. Mr. Tearle's frankness of feature and manner are greatly to his advantage in the assumption of stage heroes. Captain Brand is scarcely a hero—he bullies *La Belle Russe* too much. He is a counterfeit of Sir Horace Welby, without the clear, true ring of that capital character. Tearle's make-up was not good. His intention of representing a middle-aged man of experience and determination was evident, but the practical illustration of it was a failure. A wig with a bald spot and hair fringed with grey incongruously surmounted a youthful face, and the scar on the cheek which inspires Brand's relentless search for vengeance upon the giver looked as though the actor's rouge had run out after one side of the face had been decorated. Gerald Eyre seemed glad to play a part in which he was not compelled to hatch dark plots. He acted Sir Philip remarkably well, and heightened our faith in his abilities materially. Good parts go a great way towards making good actors. John Gilbert was painfully mis-cast as Monroe Quilton, a fussy family solicitor. It is a part wholly unsuited to the sterling old actor's line of business, and this fact is sufficient without entering into a description of the obvious flaws that of course resulted in the performance. C. E. Edwin had a few lines to speak in the first act; of course he spoke them well. Harry Holliday was assigned still fewer. Madame Ponisi, the courtliest old lady on the stage, looked like an old picture of some noblewoman. It was not her fault that the language put in Lady Calthorpe's mouth was a travesty upon that of a high-born woman, evidently written by a person quite unfamiliar with the elegant form of speech he amusingly tries to imitate. A remarkably precocious child, Mabel Stephenson, who has been before the public for some time as a reader, played the daughter of *La Belle Russe*, Little Beatrice, cunningly. But the interest in the prattling of short skirted, long-legged youngsters who ought to be tucked up at home in their cribs, which came in with Pique, has waned. The presence of a juvenile biped is no longer essential to the success of a play.

The mounting was excellent. Although there are four acts, but two scenes are brought in view. The lawyer's office of the first act, by Mazzanovich, was a faithful picture, from its nature giving no scope to the artist's talents. Goatcher received a call for the beautiful interior of Calthorpe Manor used during the remaining three acts. It was tempting in its appearance of richness and comfort. We object to the garden landscape seen through the broad windows of the manor house—the beds of foliage plants looked like the pattern of a Turkish carpet. On Tuesday morning a rehearsal of *La Belle Russe* was called, and Mr. Wallack took occasion to cut down some of the scenes. The drama will finish the season, although there is little hope of its proving unusually profitable in New York. Mr. Moss has not announced his Summer attraction yet.

The rain kept people away from the theatres Monday night, and Tuesday was unexpectedly warm; so the week began unpromisingly. A fair number of people went to the Bijou to see Selina Dolore make her American debut in comedy. In England she gained more favor in this direction than in comic opera, but in New York the public is loth to accept too much versatility, preferring to applaud their favorites in the line by which they are first and best known. For this reason Madame Dolore neither was welcomed nor flattered in her new departure to the extent deserved. Yet she made an undoubted success in *A Lesson in Love* and *First Night*, two bright little comediettes. The only drawback to her acting was a lack of sprightliness. Her very appearance is languishing. Nevertheless, the audience appeared highly pleased with her efforts, and showered her with baskets and bouquets of flowers—certainly a complimentary, if not substantial, way of testifying their appreciation. Her support was good, including Harry St. Maur, an English actor; Clinton Stuart, who relinquished his great part in *Lights of London* to honor clever "Dolly"; E. M. Holland and Minnie Lee—all of whom capably acquitted themselves. Business has not been so large as it should be. People have been crying for a place to go and see sparkling little pieces. They have it now; let them patronize it for the coming three weeks.

The most important event of the week, next to the new play at Wallack's, was the beginning of Fanny Davenport's farewell engagement. Saturday night her season ends, and she will not play in America again inside of two or three years. This season

Miss Davenport has confined herself to standard plays, expunging such trash as *Pique*, *Divorce*, etc., from her repertoire. Although her friends feared her fame was not great enough to work this radical change with pecuniary profit, she has shown that their solicitude was entirely unnecessary. The present season has been better rewarded than any previous one, and this, with her great artistic success, confirms her justice to the claim of going abroad as America's representative actress.

On Monday night *The School for Scandal* was presented. Miss Davenport's *Lady Teazle*—the best on the stage—was more delightful than ever. The company surrounding her is the best she has ever had. George Clarke was the Charles, Charles Fisher the Sir Peter, and Frederick Paulding the Joseph. Mr. Paulding's conception of the part did not particularly differ from the accepted one; but he acted with polish and force, and satisfied *The Mirror*'s good opinion of him. At the Wednesday matinee for the Actors' Fund, Leah was presented, Miss Davenport acting the Jewess with fine effect. George Clarke played Rudolph, and Frederick Paulding made a most favorable impression as Nathan—a part which we thought would overweigh him. It did not. Wednesday and Thursday nights Leah, Friday (benefit of Miss Davenport) London Assurance and *Oliver Twist*, and Saturday afternoon, only time, *The Lady of Lyons*. The audiences have been large and most enthusiastic. Next week Tony Pastor will bring his travelling troupe to the Opera House for seven performances. It is the picked company he will play on the road, and includes a score of favorite specialty people.

At Niblo's Emmet is turning people away with Fritz. He has made a long and prosperous visit to New York. After finishing the week he leaves for California. John T. Raymond comes next for a too short engagement in *Fresh*, the American. The star and piece will draw; for "he can do it!"

All at Sea, unscathed by the Music Festival, is holding its own nobly at the San Francisco Opera House. Kate Castleton has a better chance to display herself than ever before, and she is taking full advantage of the opportunity. Changes have been made in the musical selections, and a truly delightful performance is given. Frank Bush says he doesn't offend the Hebrews—which of course is indubitable evidence that his sketches are popular.

The truly "immitable and only" Lotta is disporting at the Windsor in *Musette*. Succeeding years do not visibly age the vivacious little kisser, and we are willing to lay odds that she will be just as popular when the majority of her admirers have kicked up their toes permanently. It goes without saying that the theatre is filled every night.

Eugenie Legrand appeared as Camille Monday night at the Union Square—a part she should have selected for her debut. There was a small attendance; but those present enjoyed an admirable representation of the part. Mlle. Legrand's Camille is like Modjeska's—which is as good as a whole book of compliments. She is not so coquettish in the first act; but the serious business of the character is gone through with in a manner not inferior to the Polish woman's style. The death scene has never been better acted. Lewis Morrison played Armand remarkably well; but he failed to look as he ought. If the houses pick up, Camille will be kept on next week; if not, some other piece will be substituted. Had Mlle. Legrand chosen Camille for her opening, success, artistically and financially, would have followed. She made a fatal mistake. None of the daily papers were represented at the theatre Monday, and, for the most part, they passed her excellent work by in silence. If the public had been made acquainted with her Camille they would have gone to see it.

Madison Square, Esmeralda. One hundred and ninety-six to two hundred and second performance. Usual crowds.—Herrmann's polyglot magical performances at the Thalia are doing well.—The Professor, with Gillette, the pretty girls and McGeachy's real waterfall, is at the Fourteenth Street Theatre. This branch of the Madison Square monopoly is faring like Hazel Kirke and the rest: Good receipts.—After the Opera must be taken off at the Park Saturday night to give place to Minnie Madden in Fogg's *Ferry*. Star, manager and author are in town making preparations.—A. Z. Chipman's *Checkered Life* will be played for the first time at the Fifth Avenue on Monday. The theatre is rented for two weeks, with privilege of an extension.

Laura Wallace was in demand in St. Louis last week. She was suddenly called upon to play Alice Bombast in *Rooms for Rent* on Monday, and for the rest of the week she played leading business in the *Dauheffs* and *Led Astray* for James O'Neill, Miss Granger having become suddenly and seriously indisposed.

The Musical Mirror.



The great Musical Festival has come and gone and we still survive. The air, convulsed by the beating of drums, the clashing of cymbals, the tooting of horns, the blowing of trumpets, the braying of trombones, the shrieking of oboes and clarinets, the whistling of flutes, the grunting of bassoons and the mewing of fiddles, has calmed down and the waves of sound are stilled again. Theodore Thomas has received a trophy of flowers. Materna has been worshipped as all false goddesses are worshipped by undiscerning multitudes, and we have conclusively proved our claims to be considered musical by crowding to hear a mass of people do ineffectively what one-fourth of the number could put before us in the perfect manner, were we only content to take things in their proper proportions; but, like all parvenus, we like things big! big pictures, big concerts, big enterprises—in fact we are as the frog that blew himself up to imitate the ox, and burst himself thereby. It is only true cultivation that sees as much merit in a Kit Kat or a little genre picture as in an acre of canvas, in a quartette as in a symphony, or in a canonette as in a cantata, and true cultivation in art, whether musical, pictorial or dramatic, we have not yet achieved, although it must be confessed that we are making rapid strides toward it. So rapid, indeed, that the man who remembers the struggles of the old Philharmonic Society at Apollo Hall, the old Harmonic Society, or the quiet performance of Elijah at Castle Garden, with poor little Steve Leach, with his pretty little baritone voice, singing the precious music written by Mendelssohn for the giant-voiced bass, Standige, must needs be annoyed at the astounding advance. Nevertheless, although we have advanced far on the road, we have not yet reached the goal, and till we do reach it, monster festivals and all such blatant humbugs will be the fashion. People will go to wonder at a giant who could see no beauty in the Apollo Belvidere, and the Forty second Street Depot is by many looked upon as a more perfect piece of architecture than the beautiful "Little Church Around the Corner," which looks as if it were a piece of Autwerp brought over here as the obelisk was. Well, the Mastodon Minstrels—we beg pardon, we mean the Grand Festival—is over, and as Haydn used to write at the end of his scores, we close our paragraph "Deo gratias."

The Mascotte, as given by the Norcross Comic Opera company at the Germania Theatre, offered a good many points of superiority to any English version of the piece. Notably, the band was full! There was no filling up of harmonic gaps with a jingling piano; no squeaking of oboe passages upon a clarinet nor whistling them upon a flute. The leader was never forced to grab a fiddle in desperation in order to supply a hiatus consequent on the absence of some essential instrument. All was well supplied and perfect in the instrumental department, and Mr. Norcross is to be commended for employing, and Herr Catenbusen for conducting, such a competent force of musicians. True, the band was sometimes too loud for the singers—a mistake that we before noticed in the same body of players when at the Thalia Theatre; but that is a venial sin compared to the mortal ones nightly committed by the opera bouffe bands we are accustomed to shudder at; and indeed it may well be necessary to play loudly in order keep some of the singers in check. The chorus also is beyond praise. Full, harmonious, and, in the female department, pretty. The choral numbers were among the pleasantest features of the opera. Miss Dora Wiley cannot be too highly praised for her artistic sense of fitness, and her courage in obeying that sense, in that she dressed Bettina as a rough country girl ought to be dressed, and not as a Watteau shepherdess at a fancy ball. In addition to her correct costume, she acted the part very well and sang admirably, using her delicious voice like a true artist. Miss Pauline Hall was a perfectly charming Piametta, both in looks, which are beautiful, in acting, which was "cute," and in singing, which was nice. The smaller parts were allotted—mirabile

dictu!—to girls who had voices as well as legs, and the ballet, led by Mlle. Cornalba, was excellent, and afforded a pleasant change to the audience. Mr. Wm. Carleton as Pippo showed a magnificent baritone voice, a handsome person, and a good deal of free and natural acting—in fact, as a singer, Mr. Carleton has but one easily-corrected fault—that of a somewhat indistinct enunciation of the words, attributable, we imagine, to the fact that his training was more for grand opera, where volume of sound is essential, than for comic, in which the words are of as much importance as the music. We were sorry to see that horrible old trombone usurping the place of the bagpipe again; but we suppose that this concession to our national fondness for clowning instead of comic acting is incurable. We remember once manufacturing an English version of *La Perichole*, in which an old prisoner, a real old "Abbe Faria," assists *La Perichole* and her lover to escape from the dungeon devoted to "recalcitrant husbands," and who is described in the libretto as *Un vieux qui du basson jouait* (an old man that played the bassoon)—out of which bassoon lots of quiet fun was got by the French actor of the part. So, when we saw our version in English, which we did for the first time in Melbourne, Australia, the comedian (?) who clowned the part, finding the soft voiced instrument too mild for his robustious ideas, had substituted an infernal trombone, into which he coughed and brayed just as our funny men cough and bray into those brass abominations in this town. We then in our agony exclaimed "D—n the trombone!" and we see no cause to withdraw our anathema. But, notwithstanding that blatant abuse, Norcross' Lorenzo is by many degrees the best performance, in English, that we have had, and the whole performance reflects great credit on manager and artists.

The Widow, as Mr. Lavalley's somewhat pretentious opera is called, is little more than reminiscences of Verdi, Rossini and some French and Spanish ballads, interspersed. Very pretty some of these are. The construction of the opera is dramatically weak, and the finales are not climaxes at all. In short, the opera is merely a collection of pretty songs and poor concerted pieces. Mrs. Zelda Seguin Wallace sings, as of old, well, but with a not very sympathetic voice. Mr. Mark Smith is really good—by far the best man in the cast. Mr. Fairweather, the Madison Square martyr, ought to be very thankful to Madison Square; for without that persecution he would assuredly never have been heard of. The band was full, but not very good; yet the conductor, Mr. W. E. Taylor, showed himself a real commander. He brought up his pieces when they lagged, and restrained them when they advanced too eagerly. The chorus was good.

Professional Doings.

—Flora Barry has sued H. B. Mahn for \$2,000 back salary.

—Addie J. Eaton has been engaged for the part of the widow in *Old Shipmates*.

—Emilie Melville and Tom Casselli have arrived in San Francisco. So has Rose Osborne.

—Archie Cowper goes to England, next Wednesday, to spend the Summer with his sister. He joins the Vokes in Boston next season.

—Alex. Simon has bought and will be manager of the Grand Opera House at Brenham, Texas. Mr. Myers the former lessee retiring.

—C. N. Barbour, lately with the Florencas, has just become burdened with paternal cares. Both father and doctor are doing well.

—Lon Morris, once a member of the Morris Bros., Pell and Trowbridge Minstrels, died in Boston on Sunday and was buried on Tuesday. Mr. Morris was the father of Mrs. Marc Klaw.

—The Divene Specialty company, composed of twenty-two people, has been organized and is filling dates for next season. Harry D. Grahame is manager, and he is also filling time for his brother's theatre in Richmond, Indiana.

—Frank Losee, late leading man for Sol Smith Russell, goes to the Boston Globe on the 29th to play leading business in *Cezaila*, after which he returns to New York, opening at the Standard with Baker and Farron, in their new play, *Max Muller*.

—British Born, the new melodrama by Merritt and Pettit, depends, it is said, greatly for its success on the fine scenery and mechanical effects introduced. Most of the scene is laid in South America, and the tropical scenery is said to be very accurate in every detail.

—Dore Davidson, in collaboration with James Bird Wilson, of Cleveland, is preparing a play, the name of which is not to be announced for the present. The star part, a half-natural, will be played by Mr. Davidson. The author disclaims that it will be a repetition of *Griff*, although he admits that in *Faujeon's "Griff"* and Dicken's "Barnaby Rudge" he has found a few suggestions to work upon. He is sanguine of the success of some new and novel mechanical effects of his own invention to be introduced in the drama, and has promised us a glimpse of the models.

—The Metropolitan Printing Establishment, formerly an adjunct of the New York Herald, is now the property, by purchase, of three former employees—Messrs. Philip Dillon, Robert F. Gilpin and Timothy Hayes. The rumor, more or less prevalent, that J. G. Bennett had given the office fixtures and good will to these gentlemen has no foundation. The property is a valuable one, and the purchasers, from their long connection with and conduct of the concern, will keep up its reputation. They are abreast of the times, and at their new quarters, No. 38 Vesey street, are constantly adding to their facilities for meeting the wants of the profession.

Pen and Pencil.



I believe that on the eve of resurrection day itself the far-off notes of Gabriel's trumpet wouldn't call the old stagers away from a Wallack first-night. Though they grieved in spirit over the melodramatic World and were sore distressed at the spectacular Youth, still they faithfully rallied round their pet leader, Sir Leester the Brave. They followed the sound of his slogan up the noble highway of the metropolis to Thirtieth street; they stormed his box-office like the faithful liegemen that they are, and they bow down to and worship the raven locks of their dashing chieftain untempted by the decoys of puny rivals, unmoved by the entreaties of young pretenders to despotism.



sway. Like the Irish regiment at Bull Run, like the Old Guard at Waterloo, like the famous Six Hundred at Balaklava, they pour once more into the breach, dear friends, and never fail to save the day. They poured in on mass Monday night, when the rather risky experiment of producing a play by a domestic author was tried. Like the young man in Gunter's After the Opera, the Governor has always manifested a decided leaning toward importations. The choicest imported plays and actors find a warm welcome at Wallack's, where for a long while it has been written up "werry big," No Americans Need Apply. It is true the locale of Belasco's drama was true British; but a great achievement lay in the fact that a native



barbarian had found a market for his wares at the old stand where only foreign goods have been displayed for so long. Between you and me and the bill-board, it will probably be a good while before Wallack seeks any more plays at home. La Belle Russe did not hit it off right by any means. True, it was not a twin to the dreadful nightmare, Twins, which nearly paralyzed the Thirtieth street house and left it desolate forever. Nothing could be so bad as that; but it wasn't a delightfully marked contrast all the same. Great minds often run in similar channels. Belasco's great intellect has divided itself



into a dozen branches tributary to as many dramatics as you can count on your fingers' ends. There is a Diplomacy fork, a Forget-Me-Not inlet, a New Magdalen delta and

several other distinctly defined features of a system. He has taken no water; but there are the remains of a perfect water shed discernible which has caught a great deal and emptied all of it pell mell into La Belle Russe.

The story is not complicated. Mr. John Gilbert is a family solicitor who knows very little about English common law and less about the lines he has got to repeat. Mr. Gilbert has a silent partner—who doesn't appear—and a nice office with lots of tin boxes, sham volumes of the English Code, and comfortably stuffed leather chairs. Mr. Gilbert is the attorney of Mr. Gerald Eyre, his mother, Mme. Ponisi, and the tribe of Calthorpes generally. Mr. Eyre has gone out of England a soldiering, and his death has been reported in the papers—you know in plays implicit reliance is always placed



upon newspaper notices of births, marriages and deaths, further confirmation of those important events not being deemed necessary or advisable. Mr. Gilbert has advertised for Mr. Eyre's wife. In reply Miss Rose Coghlan makes her appearance dressed in black and heavily veiled—"a shadow cast before coming events," thinks the audience quite correctly. Miss Coghlan says she is Mr. Eyre's wife, and produces some of his love letters. (Moral: Don't write sweet epistles to your better half.) Mr. Gilbert compares the face of the claimant with an imperial photograph (by Sarony) of Mary Anderson, and says: "Tis she." He then confers upon Miss Coghlan the pleasing intelligence that she is the widow of a knight and promises to take her and her child to



Calthorpe manor, where her mother-in-law, Mme. Ponisi, is waiting for her with open arms. Mr. Eyre makes his appearance at Mr. Gilbert's law office in company with Mr. Omond Tearle whose face is sadly mutilated. The spectator instantly thinks of lightning—it was caused by another kind of stroke. He tells all about it himself; explains that the mutilation has blasted his life, and then describes how he has vainly striven to spot the young lady who did the dreadful deed and wreak his vengeance upon her. "One good blast deserves another" is his Christian motto, and nothing short of a steam drill and a charge of giant powder is going to satisfy his thirst for retribution. Mr. Eyre discovers



the whereabouts of his wife and takes Mr. Tearle to the manor to see her.

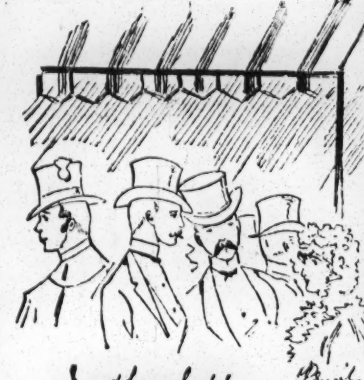
Here we find them in the second act. Mr. Tearle discovers Miss Coghlan to be the naughty La Belle Russe, the mutilator, and threatens her with more severe punishment for palming herself off as the wife of his friend Eyre than the desecrator of Andre's monument is likely to receive, if she does not jump the ranch. Miss Coghlan flatly refuses this polite invitation, and asks Mr. Tearle what he is going to do about it? This brings the audience to Act Three, and a stormy scene between mutilator and mutilated. The latter says the former must take French leave, and the latter says Never r-r!

several times. She also tells him quite frequently to beware. He does not. It is plain that there are breakers ahead; the mutilated has a hard job before him in driving Miss Coghlan from her pleasant roost.



The Duel

Mr. Gilbert gets a telegram which says the real Mrs. Eyre has turned up. Mr. Tearle shows the prepaid message to Miss Coghlan, who determines to brazen it out to the last act. Mr. Eyre overhears some yells and belligerent words and separates his wife from Mr. Tearle; but he does not fire him out; he mustn't talk to Mrs. Eyre, that's all. In the final act Miss Coghlan makes a desperate but hopeless attempt to keep her nice berth with Madame Ponisi. She fails to make the thing work, and her relentless pursuer triumphs by sending her away from Mr. Eyre's dwelling without her child, of which he, it is found, is fifty per cent. parent. The real wife puts in an appearance (in the wings) and the drama stops.



In the lobby

Little Beatrice's mamma ought to buy her little girl a new dress. The pink affair she wears looks, as one of the company after wards expressed it, "like a roman shirt." Even the sandals are not wanting to complete the illusion. The acting was good throughout; but the play was wearisome. I wasn't sorry to get out into the lobby when it was over, where the ladies were huddled waiting for their escorts to go through the heavy rain in search of their several equipages.

"Augustus," said one bundle of wraps and rubber cloak, "go right out and find the carriage."

"But, my dear," expostulated Augustus, glancing ruefully at his patent-leather pumps and expanse of nice shirt-front, "can't you wait a moment till it comes. You know we've got to stop at the Brunswick to meet George and Clara. I shan't be fit to—"

"Shall I have to ask a stranger? Go right away and find it."

Augustus sadly turned up his trousers and started for the wet, muddy street, and ten minutes later, as Pencil and I got into our horse car, we heard him shrieking in a hoarse voice several blocks away, "Number Twenty-four!" Poor Augustus.

PEN.

Professional Doings.

—Haverly's Michel Strogoff party are in town.

—P. A. Anderson goes with the Harrisons next season.

—Marie Geistering sailed for Europe on Saturday last.

—Alma Stuart Stanley goes with the Lindgards next season.

—Julia Hunt, of Florinel fame, will Summer at Memphis, Tenn.

—The Black Venus will be revived by the Kiralfys at Niblo's next season.

—Tony Pastor's company is playing to big business on the New England circuit.

—Hudson Liston sailed for England last Saturday, and will return in midsummer.

—R. E. Stevens has been engaged by Eric Bayley as business manager for next season.

—Jesse K. Hines, Jr., has left the Sam'l of Posen company and returned to New York.

—Paint and varnish have brightened up the front part of the Madison Square very much.

—W. H. Crompton has gone to Canada, where he will join the Hazel Kirke company.

—Only a Farmer's Daughter closed season at Wilmington, Del., last (Wednesday) night.

—Charles Frohman has advanced the date of his departure for Europe, and will leave June 6.

—Mary Anderson, having closed her season, has gone to her cottage at Long Branch.

—Lillian Russell has returned to New York, but will not appear again till next season.

—Katherine Rogers, who has been seriously ill for the past few weeks, is now slowly recovering.

—W. A. Edwards will manage the Henderson Comic Opera company during the Summer season.

—Sam'l of Posen's travels through New York have been attended with large crowds and big receipts.

—John M. Hickey will be the general manager of Alexander Kaufman and W. J. Scanlon next season.

—Edward C. Swett, manager of the Sam'l of Posen company, spent the last three days of last week in the city.

—The Vokes Family produce their new concert, Too, Too, Truly Rural, in Brooklyn this (Thursday) evening.

—Manager Whitney, of the Detroit Opera House, is in the city booking companies at his house for next season.

—Fred Schwab says Mrs. Langtry has written to him that she positively will not visit America next season.

—Dan Hopkins, the well-known manager, will Summer in Europe with his family. He is disengaged for next season.

—Jeannie Winston and Amy Gordon have been engaged for the Summer at one of the garden theatres in St. Louis.

—James O'Neill begins a week's engagement at the Windsor next Monday night, presenting A Celebrated Case.

—George M. Brown has taken out from Boston a company in The Magic Doll, an adaptation of The Electrical Doll.

—The Boston Ideal Opera company were entertained at a banquet by leading citizens of Fort Wayne, Indiana, on the 1st.

—E. B. Ludlow has resigned his position as business manager of the Hovey-Hardie company and returned to New York.

—Hyde and Behman will not play Muldoon's Picnic next season, but will have a new piece for their specialty companies.

—James O'Neill's success in St. Louis was so pronounced that Manager Pope immediately booked him for two weeks next season.

—As soon as their season closes, Theall and Williams will at once begin redecorating and improving the Brooklyn Novelty Theatre.

—Mrs. Dr. E. Price, mother of E. D. Price, business agent for John McCullough, died last Thursday at her home in Jackson, Michigan.

—Frank Losee, W. H. Thompson and R. J. Dillon have signed with William Harris, of Boston, and will appear in Cesalia, Hoyt's new play.

—Emma Abbott closed her season in Boston last Saturday night, and will rest in the city until the opening of her next season in September.

—Perkins D. Fisher, the Pittacus Green of Hazel Kirke No. 3, has been presented by the members of that company with a locket and scarf pin.

—Lizzie May Ulmer is starring as Billy Piper in the Rankin Danites company No. 2, and the press seem to think she will be a great success.

—Mrs. L. R. Shewell (Olivia Rand) is living very dangerously ill at her home in Baltimore. Rosa Raud, her sister, is constantly at her bedside.

—Alice Atherton announces her intention of retiring from the stage for next season. A fair buxom from England will take her place in Dreams.

—Renie Reingard, late leading soprano of Mahn's Opera company, is to be married early in June to Cesar Barratoni, an official in a steamboat line.

—Romany Rye, the new play by G. R. Sims, recently purchased by Joe Brooks, deals altogether with the fanciful side of English gypsy life.

—The Lyngards are negotiating for the Theatre Comique for the Summer months, although Alice will go to Europe by the Servus on the 15th inst.

—Tom Farron sports a huge gold equine paradox on his watch chain nowadays, and in his new ultra-marine suit is about the happiest man on the Square.

—H. G. Guthrie, for some time past connected with the Madison Square forces, will take a three months' vacation next week, resuming his work in the Fall.

—Billy Rice has decided to remain with Haverly's Maadonna, and John Rice and others of the old favorites of the public will rejoin the company this week.

—Alice Oates will sail for Europe in a few days. She promises to engage the best support to be obtained in England for her tour in opera buffa next season.

—The manager of the Dallas Opera House, Texas, L. Craddock, writes us that he will be in town about the 25th inst. to book companies for next season.

—"Frits" Emmet has changed his entire supporting company, and is now playing with the people who will support him on his California trip and during next season.

—Mile. Rhea has concluded to stay in America through the Summer, and will play a supplementary season of six weeks at the Boston Museum, commencing Monday next.

—Gus Pennoyer does not go out as Emmet's manager next season; he only pilots the company to California and returns this Summer. George Wilton is Emmet's manager.

—Mary Anderson, with the assistance of some of the best literary talent in the country, is arranging a new version of Mary Stuart, and will add it to her repertoire next season.

—The three Yeomans sisters are in Chicago—Jennie playing in Cheek, Lydia playing Topsy in an Uncle Tom company, and Emily accompanying Jennie as traveling companion.

—Frank Goodwin said on Sunday that he felt as though the "death watch" had been set on him. La Belle Russe was to be produced at Wallack's on Monday and he was nervous.

—During the week M. B. Curtis played at the Globe Theatre, in Boston the houses were so full that the orchestra had to be moved on to the stage at every performance after Tuesday.

—Frank Roberts, who has been playing the heavy part in The White Slave, has been specially engaged to do the villain in Chipman's Checkered Life at the Fifth Avenue next Monday.

—Joe Brooks, soon after his arrival in England, found a comedy exactly suited to the abilities of John T. Raymond, who will star in it next season, playing his other pieces on off nights.

—Sam Harrison, in the odd moments when not talking about A Sister's Devotion, on which subject he seems never to tire, is busy writing negro sketches for Thatcher, Primrose and West.

—W. A. Paul will not go to California with Sam'l of Posen, because Curtis wanted him to pay his own expenses en route, excepting fare, and draw no salary for the time lost in going and coming.

—W. S. Carleton has concluded to abandon his project of taking a Patience company on the road, and says he will spend the Summer in Europe, and, being a lover of antiquities, will probably do Pompeii and Herculaneum.

—St. Louis has been having a season of benefits for theatre attaches, and all have done well. Purses, watches, chains, diamond pins, gold beaded canes and presentation speeches have been mixed up indiscriminately.

—The brothers Al and Charles Donnad, late of the New Orleans Times Democrat, have both been engaged by John H. Haylin to take care of the advance interests of the two companies he will have on the road next season.

—George Thatcher has joined Haverly's Maadonna, and will remain with them until after their San Francisco engagement, when he will return East and at once start out with the Thatcher, Primrose and West Maadonna company.

—The South is liable to suffer for the want of good attractions next season. Managers from that section report bookings as less than half of what was done at this time last season, while good attractions report their time all filled.

—The Parvum, recently bought by French and Son, is said to be an amalgamation of Tom Robertson's Society and Tom Taylor's New Men and Old Acres, with a goodly spicing of original matter. The dialogue is bright and witty and the action lively and interesting.

—The new Opera House at Nevada, Mo., was burned on Sunday. Miller Brothers were the managers, and they had already booked a great deal of time for next season. The loss is reported at \$39,000, with an insurance of \$17,000.

—Lloyd Breece, editor and proprietor of that lively, spicy and pretty sheet, Detroit Chaff, is expected to arrive in New York in a few days, and will no doubt receive a hearty welcome from the professionals, among whom he numbers many warm friends and admirers.

—Through the efforts of Manager Lottis E. Spencer and one or two others, the Legislature of Texas at its present session reduced the tax on theatrical representations from \$10 a performance to \$3. This is a step in the right direction, and when the \$3 is taken off then Texas can brag.

—Tracy Titus is in the city engaging an opera company. He and a gentleman named Ferguson have leased the Skating Rink in Chicago, and will open it as a Summer Garden on the 1st of June. The place is to be remodelled after the plan of the Casino, as near as it will allow.

—During Emmet's engagement this week at Niblo's he is being supported by the following people, who compose his new company: Misses Georgia Tyler, Katie Blanche, Lottie Wade, Jennie Christy, Little Peg Miller, Messrs. F. C. Heubner, Christy Miller, M. C. Daly, H. S. Parker, W. J. Donnelly, M. J. Cody and S. C. Snay.

—Madjeka next season will play Camille, From Front, Adrienne, Juliet, Mary Stuart, Julia in The Hunchback, The Actress of Padua and Diana De Lys. Maurice Barrymore will play Armand Duval, De Sartory, Maurice De Saxe, Romeo and Cliff-ord, and Frank Clements will play the Duval pater, Brizard, Michonet, Mercutio, Walter, and will also manage the stage.

—Somebody will get into trouble about Haverly. A few Western papers have lately been publishing statements derogatory to his character as a gentleman and a business man, and as they are damaging in their nature, Mr. Haverly's representatives have been instructed to sue the parties and settle all such matters in the courts.

—Redmond's Grand Opera House, Grand Rapids, Michigan, will be completed about September 1. The stage and auditorium will be fitted with all the modern improvements, and there will be fifteen exits. The stage will be 60x32 and the stock of scenery complete. The prospectus gives the seating capacity as 1,500. Michigan is bounding ahead in the building of opera houses.

—A change in the cast of the opera of Uncle Tom's Cabin has been made. Lussie Ingles will sing Aunt Ophelia, in place of Mrs. Hauman; Topsy will be played by Marie Bates, in place of Carrie Swain, and John Daily has been cast for Legros, in place of Delancey Barclay. The opera will be given its initial performance at the Chestnut Street Opera House, Philadelphia, May 22.

—The new Academy of Music at Kalamazoo, Michigan, is completed, and will probably for many years to come be the leading place of amusement in that flourishing city. It is one of the finest houses in the West. Briefly described—the auditorium is on the ground floor; stage 32x60, and 58 feet in height; proscenium opening 30x32; of twelve dressing-rooms, five are on the stage level; all woodwork is of polished cherry; heated by steam; newest design of folding chairs; seating capacity 1,400. Frank M. Clark is the secretary of the company.

—Mary Anderson's new yacht Galatea, now being built by P. M. Gicham at Pampano, N. J., will not be ready for launching before the 15th or 20th. The delay is caused by some trouble in getting proper material for some of the machinery, which is being built by S. E. Hartman, of Worcester, Mass. The dimensions of the vessel are: Length 52 feet, beam 10 feet 6 inches, draft 3 feet. The engine is a 22 horse power balanced compound condenser. The furnishings are to be of the most elegant description. A trial trip from Pampano to Albany will be made as soon as the yacht is completed.

—Horne's Hearts of Oak closed its fourth season at Jersey City on Saturday. It has been more prosperous than any of the three preceding, and played thirty six weeks. The two engagements in Philadelphia were especially remunerative. Hearts of Oak, with changes in the cast, will reopen in this city, August 28, at one of the principal theatres. Domestic duties have caused the temporary retirement of Katherine Corcoran (Mrs. Horne); but the lady will resume her part of Crystal before next season is far advanced. James Hamilton remains as agent.

—The Rogers Emmet case, which for several years has been on the dockets of our courts, was settled on Friday morning by a judgment in favor of the plaintiff for \$300 and costs. The suit was for \$600 for services rendered. The jury did not believe the services were worth so much; but did think they should be paid for at a reasonable figure, hence the judgment. The costs are very large, and are the result of long litigation. Rogers says he does not expect to get any money out of the judgment—that belongs to his attorneys; but he will not be out anything, because Mr. Emmet will have to pay all costs in the case.

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

BOSTON.

Mlle. Rhea began her second engagement in this city at the Boston Museum, appearing as Adrienne, and the week cannot be called a successful one. In fact, Rhea is not a great actress. Graceful, charming and ladylike compose the lady's claims for recognition. Her pronunciation of English has changed somewhat for the better since her first engagement. She has also made some slight improvement in style and method; but, as a whole, her advancement is so limited that her performances remain substantially as before. Rhea gives a fair performance of Camille; her talents here are quite as decided as her faults are noticeable. In the earlier portions of the play she was uninteresting, not to say monotonous; but in the latter part of the play, where the woes of Camille are depicted, she succeeds in giving some realistic acting which calls for commendation. Still, there are many leading ladies in the country that can far excel this lady as Camille. Adrienne is not a popular play, being decidedly dull, and the lachrymose tone which pervades it throughout is scarcely ever relieved by any humor that is appreciated by an ordinary audience. Therefore, but few actresses ever attempt the role. For the last twenty five years it has only been presented by Mrs. Lander, Bernhardt, Modjeska, Januschek and Rhea. With the exception of Charles Barron as Armand Duval, and Mrs. Vincent as Mme. Prudence, the support was disappointing. Mr. Haworth was unable to appear as Maurice, and J. B. Mason was called upon to assume the role, which he did quite creditably. Then Mr. Mason meets with a severe accident by spraining his ankle, and Mr. Burrows reads the character of Gaston. Mr. Haworth recovered on Friday and reappeared as Gaston. Thus it has been very unfortunate for Rhea in her support. Norah Bartlett played the haughty Princess like a society lady of the present day. The part was too much for her, and she failed utterly to do justice to herself or her representation. Miriam O'Leary attempted the Duchess, and had nothing but her pretty face to recommend her. Miss O'Leary's mannerisms and lack of stage experience were painfully apparent. Alfred Huxton played Michonnet badly. The remainder of the cast can be dismissed in few words as being as bad as anything could be, and reflecting no credit upon the company. This week, Rhea as Lady Teasle for the first time, and as Beatrice.

The revival of *The Black Crook* at the Globe has not been a successful one. I have no faith in second engagements the same season in the same city, and last week's business at this theatre was an example of my knowledge of such. The Kraly Brothers return with the same old, worn-out scenery and properties, and in this respect too much cannot be awarded them. The cast is changed for the better, Nellie Larkelle's Stalacta being the par excellence of all. She looked and acted the role as near perfection as possible. Louise Dempsey is a captivating Carline, and Sadie Bigelow a palpitating and earnest Rudolph, and De Rosa and the Garrells earned great applause in their specialties. This is the last week of the *Crook*, as the Boston Ideals, with Marie Stone, Bathsheba, Karl, Mathilde Phillips, Janet Edmondson and others appear here in *Patience* on Monday evening.

A good house gave the warmest of welcomes to the Union Square Theatre company, at the Park in the play of Daniel Rochat, made popular here last season by the intense acting of Charles E. Thorne. Rochat is now played by Frederic de Belleville, who cannot be said to possess anything like the intensity of Mr. Thorne, nor the electric grasp which made the latter's performances so brilliant and his histrionic career worthy of a page in the annals of the stage; but the unmistakable artistic elaboration of the part, and the fine intelligence which marked Mr. De Belleville's effort showed the versatility of the actor's genius and called for much praise for his excellent assumption. To Sara Jewett belongs the high credit of having realized the telling points in a part which never fails to interest by its graphic earnestness and power. Lea Henderson, as played by Miss Jewett, divides the honors of the piece with any actor, no matter how great, who might personate Rochat. All the company were seen to excellent advantage. This week, *Bunker's Daughter*.

The Howard Athenaeum was crowded at every performance to receive Gus Williams in the German Senator. The play is well known here, having been presented at the Gaiety some two years since. The play has been much changed since then, and is a decided improvement, many alterations being most excellent. Gus Williams has developed into a capital actor. There is no exaggeration in his acting; it is quiet and therefore effectively funny. His business with the telephone was irresistibly comical, and his songs and recitations brought down the house, and he was obliged to answer several encores. Mr. Williams only wants a better play to make him one of the most popular stars on the road. The supporting company is a good one. Carlotta Evelyn infused great archness and dash into the character of Lou Grayville, giving the utmost possible interest to the role. Dora Stuart gave an amusing sketch of Mrs. Diukie. The rest of the cast were good. This week the *Big Four* and combination.

The Harrisons, Louis and Alice, appeared at the Gaiety, it being their third engagement here this season, and the business was very good. Photos being received with shouts of laughter. Alice and Louis Harrison are great favorites in Boston, and their new

play, *A Sister's Devotion*, which is said to be an excellent one, will be anxiously looked for next season. This week the theatre is closed on account of the illness of Alice Harrison.

The Boylston Museum is crowded day and night. A grand variety show can always be seen at this house. The attractions for the present week comprise a galaxy of stars in their favorite specialties.

Items: Lizzie May Ulmer has received an offer from Mr. Dennison, of Hartford, of \$25,000 for five years. Miss Ulmer was obliged to decline the offer.—May Ten Broeck was in the city last week.—William Mestayer paid a flying visit to Boston on Friday; also to Newcastle, where he will pass the summer.—The funeral of the late John J. Sullivan took place from the Catholic cathedral on Friday. The spacious edifice was crowded with the friends of the favorite actor.—Lester Wallace has been in Boston all the week, enjoying the pleasures of the city and its suburbs.—J. B. Bradford is writing a play for Gus Williams.—Harry Bloodgood and the Daly Brothers are in the city.—J. W. Lanegan is at home at Savin Hill.—W. H. Bingham, of Manager Stetson's staff, receives a benefit at the Globe 29th. The many friends of Mr. Bingham will crowd the house to repletion.—Mrs. J. L. Carhart is dangerously ill with cancer of the breast. Mrs. Carhart was formerly Cordelia Cappelle, and in years past was very popular in the West.—J. N. Gott-hold leaves here for Philadelphia on Tuesday.—Carlotta Evelyn, a Boston girl, has been warmly received at the Howard by her many friends.—Gus Williams and John Rickaby will pass the vacation at the Hot Springs, Arkansas.—Mrs. W. L. Ayling is at home in this city.—Mme. Januschek will shortly be in Boston, where she will pass a portion of the summer, then visiting Bohemia, her native place.—Gerster, Kelllogg, Hank, Campanini, Briguoli, Charles R. Adams, George Conly, Abbie Carrington, Katherine Von Arnheim, Signor Lazzarini, Signor Giannini, Mile. Ricci, Gus Hall and Signor Monti are among the principal singers at the Grand Operatic Festival this week. Over \$10,000 was paid for season tickets, and a most brilliant success is predicted.—Flora Barry, late of Mah's Opera company, has retired from the operatic stage, and will hereafter devote herself to teaching.—Nathan's Circus, the first of the season, with Louis Sebastian and Mme. Martha, the great riders, are here this week, and Barnum comes June 12.—Harry Russell, of the Phosca Macallister company, will pass the summer at his mother's residence in Boston.—Charles Buckman and A. Mendral, of the Gaiety Theatre, will receive their annual benefit, 24th. Charlie Wentworth also receives a benefit this month at the above theatre.—Annie Clarke will not appear again during the present season, but will pass the summer at her summer residence in Needham.—The Casino is announced to open 22d; but the opening attraction has not been made known.—George C. Boniface and family will pass the summer at their home in Scituate.—William Wallis, of the Lotta combination, was in the city on Monday. Mr. Wallis is engaged for next season, being his sixth with Miss Lotta.—Maurice Stratford, of the Museum, has signed with A. Daly for next season.—Ben J. Tryon, for sixteen years attached to the Howard, will be the treasurer of the Fifth Avenue Theatre next season.—Lon Morris, who has just died in New York, was for several seasons attached to Ordway's Minstrels, and opened Horticultural Hall in 1857 with Pell and Huntley. Mr. Trowbridge becoming manager on the retirement of Mr. Huntley. Mr. Morris took possession of Ordway Hall in 1859, and remained there until 1868.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): Rooms for Rent did a good business during week, and proved an amusing comedy—or, rather, extravaganza. I. N. Beers, an old St. Louis favorite, was excellent in the role of the Bohemian, and created unceasing laughter while he was on the stage. C. H. Smith's Boston Double Star company in *Two Orphans* 7th.

Pope's Theatre (Chas. R. Pope, manager): The second week of the O'Neil company was devoted to representations of *The Dani cheffs* and *Led Astray*. O. W. Blake, the favorite comedian, joined the company here, and has been doing clever work in the low comedy roles. Business fair. Leavitt's Gigantic Minstrels 7th.

People's Theatre (W. H. Smith, manager): Hyde and Behman's Specialty troupe, although an excellent one, has done poorly during the week. This is the legitimate result of the well known firm presenting rather poor companies of late, and it has hurt them in one sense. Charlotte Thompson in *Jane Eyre* 7th.

The Summer Season: On Monday, 29th, the Summer season will open at Uhrig's Cave (John J. Collins, manager). The attraction will be *The Passing Regiment*, Ada Rehan, Laura Joyce, Digby Bell, James Lewis, etc., appearing in the cast. On the same date Mr. Collins' other Summer theatre, the Park, will open. Bill not as yet announced. The Pickwick Theatre, under management of E. E. Rice, will open on the same date. Hess' Opera troupe appearing in light opera. The prospects are excellent for good business at all the establishments, and competition will ensure good attractions for the public of St. Louis.

Items: George McManus, treasurer of the Grand Opera House, had his benefit 1st. Rooms for Rent being the bill. During the evening the house, which was crowded, made a call for the beneficiary, who came before the curtain and was presented by Manager Norton with a purse of \$500—the subscription of a few private friends. The receipts for tickets were also very large.—On Saturday evening, April 29, the treasurer of the People's Theatre, Harry Noxon, had his annual benefit, and it is claimed that it was the largest ever given in St. Louis. The house was densely packed, and hundreds were turned away. The Adams troupe gave the pantomime of *Humpty Dumpty* with great spirit. During the evening Mr. Noxon was presented with a magnificent gold watch and chain, the make of the Eugene Jaccard Co., and valued at \$300. It is a magnificent stem-winder, with a fine monogram on one side and a rich engraving of the People's Theatre on the other.—The great success achieved by the People's Theatre during its first season is attributable, in no small degree, to the experienced efforts of Manager W. H. Smith. His engagement will terminate 7th, and he has declined a complimentary benefit proffered by numerous friends. Next week he leaves for New York, and will leave thence for a short tour of Europe, returning in time to resume his connection with the People's Theatre as manager for the fall and winter season of 1882-3. I have seen a number of elegant mementoes which

will be presented to Mr. Smith by his friends. These comprise an elegant gold-headed cane with the inscription: "Presented to W. H. Smith, by the attaches of the Peoples Theatre, May, 1882." This is valued at \$35. Also a handsome gold chain and locket, valued at \$50, and a superb diamond ring, valued at \$550. All being manufactured by the Eugene Jaccard Jewelry Co.—Mrs. Belle Sullivan of St. Louis, late of Fred Ward's company, whose *nom de theatre* is Frances Field, has returned to her home, and her friends are gratified to learn that her first season has been a great success.—Carrie Turner, of the O'Neil company, has made a remarkable hit in St. Louis, and is regarded by theatre-goers here as one of the coming bright lights of the stage.—W. H. Bricksom, assistant treasurer at Pope's benefits 7th. Assistant Treasurer Jameson, of the Peoples, will be similarly honored 13th, and the friends of Assistant Treasurer Hannerty, of the Grand Opera House, are talking about getting up an "event" for him. George W. Reed, of the Peoples, has one of the most creditable records of any stage manager who has ever officiated in St. Louis. He will leave next week with a traveling company now organizing in this city.—The closing engagements for the Grand Opera House season will be Haverly's Minstrels 13th, and Roland Reed and Jeanie Yeamans in *Check 20th*.—Haverly's Opera company, with Emelie Melville as the star, will open an engagement at Pope's Theatre, 14th.—Jennie Winston and Amy Gordon will be in the company engaged for the Summer season at Collins' Park Theatre.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Basing the assertion upon the sparseness of attendance past week, pantomime is evidently losing caste as a standard attraction. George H. Adams is a capital clown, and his efforts to amuse are ably seconded by the various members of the troupe, notably the Martinetti, as harlequin and columbine. The olio during second act served to introduce a number of attractive specialty cards. An agreeable feature of the entertainment was the elimination of annoying waits between acts. The present week will be devoted to minstrelsy, with Haverly's United Mastodons under Joseph A. Gulick's charge as its exponents, followed 15th by John McCullough in *Virginius*.

Robinson's Opera House (R. E. J. Miles, managers): The Vokes new musical extravaganza, *Too, Too, Truly Rural*, was afforded its stage introduction before a large and critical audience 1st, and so cordial was the greeting accorded that it held the boards during the entire week. Like the several plays already comprised in the family repertoire, the new piece makes little or no pretension to literary merit or plot. Briefly told, the story depicted runs as follows: An old Scottish Baron, following the course of all mortals, dies, previously willing his estate, Gilpie Castle, to a nephew, Algernon Soothington (Fred Vokes), and a niece, Nellie McGilpie (Victoria Vokes), providing they marry when of age, and relating that should one refuse to fulfill the behest the property shall go to the other. Nellie, who, with her sister Effie (Jessie Vokes), is a sort of female athlete and madcap generally, is not enamored with Algernon, who is a disciple of the aesthetic Oscar, and loses no opportunity to disgust him with his future wife, in which laudable undertaking, were it not for the shrewdness of Mrs. Soothington (Mrs. Foster), she would be quite successful. Both eventually tire of their hobbies, reform, marry and live happy ever afterward. The scene is laid at Gilpie Castle, and a family picnic serves admirably to display the many little by-plays in which the Vokes are such adepts. The burden of the play rests upon Fred and Victoria's shoulders, and, judging by the frequent nightly recalls of those artists, can be safely termed a success. Fawdon and Bessie Sanson, as the servants, acquitted themselves satisfactorily. The music, written by Signor Operi, is of the best possible description, and would ensure the success of a less meritorious play. The umbrella dance, introduced toward the close of the entertainment, was in the nature of a novelty and fairly captured the audience. The present week, with the Rooms for Rent combination, winds up the season at this house.

Heuck's Opera House (James Collins, manager): Alvin Joslin, with C. L. Davis in the title role, constituted the programme of past week and despite the fact that the play has been witnessed during at least two weeks of each of the past three or four seasons, the engagement proved a financial success. The play itself is more in the light of a caricature upon Den Thompson's *Josh Whitcomb* and possesses little or none of the refining influence of its original. Davis, who, whatever his other faults may be, is candid to an unusual degree, lays no claim to the literary merit of his production but is amply satisfied with its drawing ability. The support could be improved in several respects. Hyde and Behman's Novelty company this week followed 15th by Charlotte Thompson in *Jane Eyre*.

Items: Bessie Sanson of the Vokes' company is engaged to a wealthy young Scotchman, named Gerald Warener and will retire permanently at the close of the present season.—Flushed with his successful season Bob Miles has treated himself to a handsome drag and superb set of harness, costing respectively \$1,250 and \$1,800.—Fred Vokes will inaugurate his Bijou Theatre in Boston during October and will present an original comic opera, entitled *Watch*, as the attraction.—M. W. Kelly representing the advance interests of the Charlotte Thompson company arrived 6th.—Matt Morgan, of Strobidge & Co., is preparing a handsome lithograph for Harry Lewis' benefit.—The originators of the Dramatic Festival scheme claim to have enlisted Manager Bob Miles in the cause by appointing him to position of dramatic director and intimate that the programme will be shortly announced. There is but slight prospect that the enterprise will culminate in the joint appearance of any of our leading stars.—Jim Fennessy's diamond pin was eclipsed past week by the brilliancy of C. L. Davis' (Alvin Joslin) headlights.—Kit Clarke departed for St. Louis 5th and expressed his intention of taking a vacation shortly.—Manager Miles and John B. McCormick of the Enquirer will essay *Slasher and Crasher* for Harry Lewis' benefit 22d and the pair will probably discount the performance of Robson and Crane.—Fred Vokes does not, as originally announced, accompany the remainder of the family to England, but will remain to look after his new theatre.—Frank Gibson in advance of Hyde and Behman's Novelty company arrived 3d.—Rosa Cooke, who during the remainder of the season will sing the leading roles with Ford's Comic Opera company, passed through our city en route for Indianapolis, and will join the party at that point.—The present business manager of George H. Adams' H. D. com-

pany, John Lane, will remain with the troupe in same capacity during the ensuing season.—Manager Fennessy of the Coliseum in the interval of the Coliseum's closure, is allowing himself needed recreation, and enjoyed a two days visit to Louisville during week just closed.—James A. Douglass, formerly manager of Heuck's, and more lately of the Coliseum, has returned from Mount Clemens Springs, Michigan, and will probably assume charge of the Metropolitan Theatre in Louisville, at an early date.

BROOKLYN.

Park Theatre (Col. W. E. Sinn, manager): The Vokes Family opened in Cousin Joe and Fun in a Fog 8th. On Thursday night (11th) *Too, Too, Truly Rural* will be seen for the first time in the East. Business is excellent.

Next week, *Passing Regiment*. Haverly's Brooklyn Theatre (E. A. Keyes, manager): The house was well filled at Lillian Olcott's debut 8th. The debutante did fairly with Juliet. She will have to undergo severe training before she reaches the goal of her ambition. Her pronunciation is rather defective, and there is at times an unpleasant nasal twang to her voice. The young lady undoubtedly possesses talent; but she needs the polish and ease of manner that only comes with experience. The large gathering of friends and well wishers were liberal with applause. Miss Olcott is the daughter of a prominent physician of Brooklyn.

Grand Opera House (Nick Norton, manager): The stock of the house is supporting Jeffreys Lewis as Antonia in *Two Nights in Rome*.

Hyde and Behman's Theatre (E. D. Goodwin, manager): John Snelbaker has returned for one more week. He will reap a good harvest.

Academy of Music: C. H. Smith's U. T. C. opens for four performances 11th.

Item: S. F. Rochford, a well known attaché of the Park, will at the close of the season branch out for himself in the establishment of a telegraphic institute. The patrons of the Park and the profession will miss him.

BROOKLYN, N. D.

Novelty Theatre (Theall & Williams, managers): Bartley Campbell's popular play *Fairfax*, was presented here this week with a good cast. Emmet will appear 15th, week.

Broadway Theatre (Capt. Monzert, manager): Dan Maloney's *Nomination*, together with the usual variety bill, is on this week. Item: Oscar Wilde will lecture on Art Decoration at the Lee Avenue Baptist Church 12th.

PHILADELPHIA.

Chestnut Street Opera House (George K. Goodwin and Fred Zimmerman, managers): The Ideal Opera company, which has won favor by good singing, returns for a week. *Patience* was given the opening night to a good audience, and it was given very nicely, too. Mascot and The Musketeers will be given towards the end of the week.

Walnut (George K. Goodwin and S. F. Nixon, managers): *The Passing Regiment*, which had a very successful week last week at the Opera House, is transferred to the stage of the Walnut.

Haverly's (W. H. Morton, manager): Uncle Tom continues with its two Topseys and two Marks and so on. In spite of the name which Smith's company bears, the Double Mammoth, reminding one of rival circus posters, it is not the worst exhibition of U. T. by any means.

Arch (Mrs. John Drew, managers): The well known German Senator began operations on Monday night, and his great political speech is as funny as ever. Gus Williams has lost none of his powers to please.

Items: Mlle. Rhea has been engaged for next week at the Walnut. Frank Gardner gives her \$3,000 for her week's work.—The Vokes come to the Opera House next week, and Charles L. Davis appears as Alvin Joslin at the Arch.—The Banker's Daughter, with Louise Sylvester as Lillian, is on the stage at Wood's Museum.—The Eighth Street Theatre, after many ups and downs, has opened again under its old manager, Quintus Brown. Woodward's California combination in *Uncle Bill*, the *Idyl of the Mountain*, did the opening ceremonies at a matinee on Monday afternoon.—The National this week is playing the *Laugdon* and *Allison* combination.

BALTIMORE.

Ford's Opera House (John T. Ford, proprietor): C. B. Bishop returned to us on Monday night and played for the benefit of George T. Ford, the treasurer of the house. A very large audience was present. Bishop was in the best of humor, and the laughable comedy of *Widow Bedott* was given in good style. Between the first and second acts R. E. Graham appeared and sang several of his own songs, and one of Emmet's which was enthusiastically received. After the performance, George Ford was called on the stage and presented with a gold watch and chain from the attaches of the theatre. His monogram was engraved on the outside, and inside was: "Presented to George T. Ford by the attaches of Ford's Grand Opera House, May 1. Culepper's Courtship was given for the first time in America Thursday night, with C. B. Bishop as Bucyrus Culepper, the hero. The drama is not a good one; it is badly constructed, dull and commonplace. The plot deals with a baby left in the arms of Culepper at a railway station in England. The train departs with the baby's family, and Culepper has to carry the child to America with him, for he is just on the eve of starting when the baby is left with him. The child grows up and is found by her father. He loses his fortune, and the girl, to save the parent from ruin, consents to marry Culepper. However, an old maid, Miss Clara, has been in love with him for seventeen years, and he with her. He thinks he loves the girl, but finds he is mistaken. The denouement is happy. Bishop is very good in all he does; but he had no chance in this. Mrs. Poole, as the old maid, also deserves mention. The company was very fair. Anthony and Ellis' Ideal Uncle Tom's Cabin party opened to a good house Monday night. Next week, C. B. Bishop will return and play for the benefit of Free Excursion Society.

Holiday Street Theatre (John W. Albhang, manager): Ada Gray's engagement last week was financially most successful. At the matinee on Wednesday people were turned away. This is all the more strange, as the performance was rather unsatisfactory. Miss Gray has mannerisms and methods which are very tiresome. At times she would rouse herself, and some of the scenes were given with good effect, notably the scene with her children and the death scene. The company does not call for any special mention. Catherine Lewis and the Andran Opera company opened for the week on Monday night in The

Snake Charmer. During the week Olivette and Mascotte will be given. Next week, Emily Rial in *Her Atonement*.

Front Street Theatre (Daniel A. Kelly, manager): Ben and Nellie Cotton drew excellent houses throughout the whole of last week. Their play, *True Devotion*, is a sensational one, of the mild type, yet has enough incidents to make it interesting. Mr. and Mrs. Cotton appeared to great advantage, and Little Idalene was one of the features of the piece. Her singing, dancing and imitations, especially of Amee, were very clever. The usual olio preceded the drama. For this week, R. O. Gorman is billed to appear in his drama, *Conrad*; or, *The Hand of a Friend*. The olio will include Harry Richmond, Ophelia Starr, Harry Black, Viola Rose and Billy Kennedy.

Items: On Tuesday night the Society for the Prevention of Cruelty to Children visited the Front Street Theatre to stop the performance of Little Idalene Cotton. They claimed that she should not be allowed to sing and dance. Her father and mother, who are in the same drama with her, thought that they knew what was right for their child, and objected to the interference. Mr. Cotton wanted to make a test case of it; but it was finally settled that the child could go on and sing, but not dance.—J. W. Albhang's benefit will come off 11th. Catherine Lewis and the Andran Opera company will appear, and Mr. and Mrs. J. W. Albhang will also appear in *Dreams of Delusion*. Dan Kelly is the next beneficiary, and the date fixed is May 26.—W. P. Newlin, well known in journalistic circles in this city, has accepted the press agency of Kermanshah Monumental Theatre. He is energetic and experienced, and will doubtless prove as useful in his new relations as he did in the various newspaper positions he has held.—The Art Loan Exhibition at the Academy of Music was very successful last week, and will be continued this week.

CHICAGO.

Jefferson closed his two weeks' engagement to quite satisfactory business. One who departs from an established custom is a step beyond the tyrannical circle of accepted "no" and "of course," must necessarily put his foot in it. What depth such a putting might reach would be hard to estimate in so audacious a case as for one to say Joseph Jefferson ordinarily has ceased to be an actor in his presentations. The *MIRROR*'s Chicago correspondent mildly ventures some such heresy, and he asserts that nowadays Mr. Jefferson permits the situations to quietly drag him along, whilst he rests secure on a great reputation deservedly won in the past. Careful observation, on several occasions during the past two weeks, fully confirmed this impression. Possibly, for general business purposes, this is just as well as any old-time artistic effort on Mr. Jefferson's part. What matters it if people are made to laugh and applaud over the frame which once held the fine old picture, and are not conscious their imaginations are filling in from memory the cherished canvas. The effects, dollars and entertainment, are accomplished; but, for one, it is announced duly as such; others may furnish the cynicals and lullabies. Mrs. John Drew, Frederic Robinson, Mrs. Walcott, Mark Pennington, Chas. Waverly and Thos. Jefferson are in the support. Mr. Sharpe, who manages McVicker's, deserves praise for his efforts in putting on plays at this house. The other evening, to a remark, "How well that mountain scene in *Rip* is done," the reply was made, by an old theatre-goer: "Oh, they always do the thing up right at this theatre." A pleasant bit of testimony worthy of record.

Uncle Tom's Cabin and the Minstrels have had good houses, while *Hundred Wives* has been poorly attended. Mr. Rial answered to a query: "On, well, I expect Uncle Tom will live as long as I do, and after that I probably shall care." He added further that his other company was in California and doing a fine business.

The B. W. P. and W., "only choice of the people," have had a row, and from sweet minstrels they have had an interim of cyclone, with threatened break; but rumor says all is again serene in a business sense. Horace McVicker's advent—our more properly, *re-entree*—in management here had a dampener in *Hundred Wives*; business very bad on and off the stage. This is not a very auspicious beginning. It is not a matter, however, for him to grieve over, not being responsible. Briguoli's concert was not as well attended as might have been expected; but if, as reported, certain wealthy amateurs footed all bills, the receipts were net to him, amounting to a pretty good sum. Fanny Kelllogg, Adamowski and Emma Mabella Baker assisted at the concert, and were well received.

The Chicago Musical Festival is in a forward state of preparation, and everything bids fair for the enjoyment of the German citizens sojourning with us, and for those "fellows who intend to, whether they do or no." The Exposition building, to be used, has been furnished up admirably; a high sounding-board is placed over the choral stand. Already the sale of seats promises well.

Three comic opera companies will be in town week of 15th: Ford's, Haverly's and The Bijou Opera House company. For the coming week of the 8th, there will be, at Hooley's, Roland Reed, in Marsden's play *Check*, supported by Jennie Yeamans.

Roland Reed, when asked last night if his heart was strong for the coming slaughter, said: "If the play doesn't go, I don't know who will be killed quickest, Marsden or Miss Yeamans."

For week of the 8th, at McVicker's, Ford's Comic Opera company in *Manila*; at the Grand, Rial's *Uncle Tom's Cabin*; at Haverly's, Curtis in *Sam'l of Poseu*.

Items: Again rumor floats the statement that the father is to retire from management in favor of the son at McVicker's.—Will Eaton and Horace McVicker are credited with a new play, to be presented by De Wolf Hopper as star.—Andran Opera Comique company 15th at Grand, presenting *Snake Charmer*; the company includes Catherine Lewis, Lily Post, Hattie Richardson, Tillie Valerga, Messrs. McCollin, Greenbarger, McCrery, Lemm, Standish and large chorus; Jesse Williams, musical director and stage manager.—Re organized Chicago Church Choir Light Opera company, Hayden and Davis, proprietors, begins season at Haverly's June 19.—Repertoire: *Patience*, Chimes of Normandy, Lusang, conductor; and Com. T. Murphy, stage manager.—Mr. McVicker is debating the renewal of lease for Sunday night German performances. He is said to be opposed to Sunday night theatricals.—The manager who succeeds in engaging Miss Kieback, of McVicker's German company, for soubrette parts in English, will be fortunate. She has fine talent and cultivation. The lady, by her vivacity and clever acting, is able to interest in her acting people who can't understand a word of German; a good test of ability as an actress.

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Beard, Frank
Barrett, Lawrence (2)
Bischoff, Mr. W. A.
Baker and Patton
Balle, Louise
Barr, O. H.
Connor, George
Carhart, Mr. J. L.
Conner, M. P.
Chizola, Manager
Chapin, Charles E.
Crabtree, George
Cotton, Harry
Carrington, Abbie
Chase, Clara J.
Chester, Amy
Clapham, Harry
Conna, June J.
Chase, Prof. F.
Connor, W. M. (4)
DeLorme, Harry (2)
Don, Laura
Duffield, Harry
Davis, U. L. (3)
Dayton, Lillian
DeBonz, John
DeHaven, Claude
Eytling, Harry
Edwards, Will.
Elliot, Wm. J.
Eytling, Rose (2)
Fuller, Hugh
Fallon, Emma
Feister, Frie, Lizzie
Ferguson, Mattie D.
Fiske, Mose
Farmer, Harry (3)
Gardner, Frank
Graves, Annie
Garthwaite, Fanny
Gran, Mr.
Gottbold, J. N.
Gorman, Manager
Taylor, Charles (2)
Holmes, Raymond
Hedley, King
Wine, Harry
H-y, J. L.
Harris, Hamilton
Hayden, W. R.
Hutton, Ella
Holloman, J. M.
Hank, Minnie
Howell, E. O.
Hurt, Felix
Januschek, Mme. (2)

The New York Mirror has the Largest Dramatic Circulation in America.

Important Interests.

During the last quarter of a century places of amusement have so spread and multiplied that the Theatre has become one of the institutions of the world. With its increasing power it naturally attracts more and more the scrutiny and regard of publicists, men of philanthropy, and the friends of culture and progress, who desire to have its defects eliminated and its excellences developed. These, including pre-eminently the journalistic class, are anxious to see it so prospered, advanced and aggrandized that it will stand on a more secure and solid basis, commanding the respect and admiration of all men. To this end all well-wishers of the Theatre must labor.

THE MIRROR has wholly at heart the interests which may be comprehended in the one word, Histrionism; the interests which we wish to see moved forward concurrently, are those of dramatists, managers and actors.

These are all mutual, and they should be administered so as to advance the Theatre to an acknowledged rank by the side of the three great professions, Divinity, Law and Medicine.

How do we propose to promote for the present and ultimately procure this result? Primarily, by the establishment of dramatic literature on a sure foundation, which will stay there and secure the rights of authors, managers and actors. This is to be accomplished by the enactment of laws recognizing in the fullest sense the right of pro-

perty in plays and ample protection to their lawful owners in their representation. The Acts we have already explained and advocated will meet the case, and when enforced will clear the country of all sorts and classes of pilferers, plagiarists, false adapters, purloiners and pirates. With all these we have already in some measure dealt in our forays upon play-thieves. An efficient law will put an end to them and extirpate them from the land, leaving the field clear for original and honest authors, offering new enterprises for managers and fresh scope for actors of genius to create new parts. This course will also enhance the value and character of dramatic criticism, which will have a worthy basis to proceed upon and worthy subjects to deal with. Such a feature as that we employ in "Pen and Pencil" will assume new life and constantly exhibit to the theatrical world a living reflex of the stage.

As a further help in the right direction, a Dramatic Library, such as we have advocated, seems to be a necessary adjunct. The literary element is absolutely essential to the high-class order, of professionals and has always prevailed in the palmy and classic days of the British theatre. That such an interest should be employed to elevate the Theatre, and to amend and abrogate ignorance, is clear from the fact that just at this time the theatre is beset with a swarm of aspiring amateurs who rush upon the stage money-bag in hand, which they have picked up or vicariously drawn from the coffers of an indulgent parent or some weak-minded friend who "dotes upon the drama." As their creative power is entirely the cash-box, and is employed, without regard to capacity, in posting the walls with flaming pictures and other methods of self-assertion, these aspirants may be justly named Pecuniary Egotsists. They do no little harm to the true interests of the Theatre, by preoccupying the stage, misleading audiences and violating the fountains of criticism.

Lastly, by way of holding out encouragement to worthy professionals that they will not be forgotten in sickness, poverty or old age, we have the Actors' Fund. Previous attempts to serve the profession in this direction have unhappily not reached the object. The Dramatic Fund Association, organized to provide for a few specially qualified partakers, was altogether too limited in its scope. Nothing less than a comprehensive plan, including in its benefit all, as is the intent of the Actors' Fund, is the only one worthy of consideration. Private bounty, such as the Forrest Home, appears to leave no result. The bequest of the tragedian, amounting by the last report to \$192,793, is at this time supporting, we believe, two or three beneficiaries at an enormous investment in unproductive outlays.

The Actors' Fund's accumulations are not to be sunk in eleemosynary buildings or speculative properties, but are to remain a solid sum in cash or its equivalent, in undoubted securities, in charge of men of high character, bound by the strictest conditions, and to be drawn upon, in proper cases of absolute and honorable necessity, for the relief of the theatrical profession. That \$40,000 is now lying at the service of this Fund, will give practical weight to our suggestions, and encourage the further prosecution of the histrionic interests we advocate.

Bill 447.

The Solons at Albany are worrying themselves a great deal too much about theatrical affairs. On a par with their absurd bill to exterminate ticket-speculators, including the legitimate hotel-keepers who accommodate the public, is Bill 447. This remarkable document was read in Assembly last month, and is now awaiting action. It is designated as "An Act to provide for the construction, regulation, survey and inspection of buildings in the city of New York, and the better protection of life and property therein, and to repeal other Acts relating to that subject." The Bill is chiefly aimed at the theatres, to which several of its sections are intended to apply. After scanning its provisions an idiot could easily see that no more theatres could be built in this city if the Legislature makes it a law—which is not impossible, for the Legislature has done some very foolish things.

In such an event, all theatres thereafter erected shall have one or more fronts on the highway; an open space or garden shall be reserved for the evacuation of the building and for use by firemen in case of a conflagration. On all sides of the building, rooms large enough to contain the whole audience must be constructed. All these extra apartments must contain exits straight to the streets, each twenty feet in width; no superstructure will be permitted over these roomy outlets; no steps can be employed on the ground floor, either in the aisles or on the street; but the Bill gravely provides for the use of gradients instead, to overcome differences in level. No portion of the building can be rented out for hotel, store or storage purposes, nor can a boarding-house be conducted beneath its roof. No workshop or storage-room shall be allowed

either above or below the stage. No workshops for scene-painting, carpentering or other purpose shall be allowed in any theatre, neither shall scenery or "decorations" be permitted in the same building; there must be a distinct and separate fire-proof structure for all such material. But furniture may be kept on the premises, provided a brick wall is built between the place where it is kept and the theatre. No store or room contained in the building can be let or used for carrying on any business. No one shall live in the building except the janitor. Dressing-rooms, green-rooms, refreshment-rooms, shall be built of brick or stone, with wrought-iron self-closing doors. The roof of the building must be one-quarter skylight, this to open on "the burning of a hempen cord." All scenery and all wood-work shall be daily saturated with some incombustible material, subject to the satisfaction of the Fire Department. No seat in the auditorium shall have more than six seats intervening between it and an aisle. The aisles shall be no less than three feet and six inches wide at its narrowest part, and this distance shall be increased one inch in width to every five feet towards the door. Two hundred and fifty square feet of floor-room shall be allowed in the lobby for every one hundred persons that the auditorium contains. Every theatre accommodating five hundred persons shall have three exits, and so on up to twelve exits for a house seating two thousand.

There are many more "shalls" and "musts" in Bill 447, all of them as absurd as the few above selected. If the wise men at Albany should enact the document, then farewell to the plans for new theatres which several managers are making with a view to building soon! Actors are not used to dressing in stone cells, surrounded by buckets, axes, hose and fire extinguishers, and shut in by self-closing wrought iron doors. Managers, although many of them are capitalists, have not the ready funds to buy the earth, or even the block or so of ground which the specifications of Bill 447 call for. And if they could, it is not at all likely they would coin large fortunes in mammoth buildings covering areas as large as the Post-office, with a private square in front and several outside structures located elsewhere for the storage of the necessary stock stuff of a theatre, especially when they are not permitted to sublet or rent any portion of their vast property for business or private occupation. Of the edifices now standing the Tombs is the only one that would fill the particulars of the bill.

Seriously, if the Legislature should pass Bill 447 the result would be a death-blow to theatrical business. No architect could design, no laborer build such a theatre as its reasonless restrictions and arbitrary specifications insist upon. All just precautions against fire have been taken or enforced by the Fire Department, and our places of amusement to-day, for safety and comfort, too, are not equalled anywhere else in the world. There is no need for any other enactments regulating theatre-building than those now in force, and the adoption of this unbecoming bill would be a disgrace and a shame.

Perhaps there is a righteous element in the New York Legislature which desires the complete annihilation of the theatres of the Metropolis. If such there be, they certainly could not choose a more efficacious method than in enacting Bill 447. But we are inclined to believe its introduction was sheer stupidity, or the desire of some political ass to make himself notorious. What does he, what does any member of the Legislature know about the internal arrangements of a theatre further than the limited knowledge acquired from a box or parquet seat? Why should Bill 447 apply only to the city of New York?

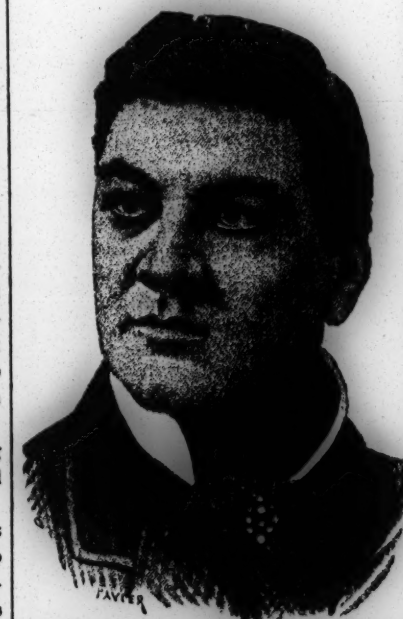
These are questions that the politicians could not answer themselves. They only know that they are sent to Albany to make laws and that in the intervals between their faction fights, bribes, and lobbying the people—or rather their constituents—expect them to pass measures affecting general affairs. Some ignoramus, vaguely believing that the Vienna horror was a signal to meddle with the New York theatres, concocted and spewed forth Bill 447.

The profession is always at a disadvantage in these cases. As a rule they are a nomadic class, too busy and too little resident in any one place to vote for political candidates or to take much interest in public affairs. Their business has positively no governmental representation either in the State or Federal branches. The consequence is it suffers either from too little or too much legislation, the proxies of the "people" being indifferent to its rights or wrongs, only interfering now and then to carelessly play with it, and give forth an appearance of zeal to the voters who placed them in office. The press, with one exception, is equally lethargic where actors and managers are concerned, but THE MIRROR, the organ of the profession, proposes to contend against all infamous interferences like Bill 447, and exert its influence to the utmost to defeat all such extreme, unconstitutional, ridiculous measures.

Jennie Yeamans.

The bright face of a very versatile soubrette beams from the first page of THE MIRROR this week. Jennie Yeamans, who is just emerging from her teens, and who is now playing with Roland Reed in Cheek, was born in Sydney, N.S.W., in 1862. At the age of two years she made her debut, on the San Francisco stage, as Waddilove, Jr. At six she became a member of Mrs. F. B. Conway's Park Theatre company, Brooklyn, playing juvenile parts in support of E. L. Davenport and other noted stars. She was the youngest Puck in Midsummer Night's Dream, playing the part with success at seven. Struck with her talents, the late G. L. Fox engaged herself and mother for two years for the Olympic Theatre, Broadway, where she made rapid progress in her art. After successful engagements in the stock of various metropolitan theatres, the little woman traveled a season with G. L. Fox's Humpty Dumpty, and was then retired from the stage to attend school. After leaving school she appeared at the Arch Street Theatre, Philadelphia, as Topsy. Some few years since, Miss Yeamans ventured to star at the Olympic in a play written for her and entitled Mitt. The play was a failure, and the talents of the star could not save it. Since then Miss Yeamans has played throughout the country in first class companies. Her last appearance in New York was in a Topsy part with Fun on the Bristol at the Windsor Theatre. From a precocious child-actress, she has developed into one of the most vivacious and sparkling soubrettes on the stage. Without being an imitator, she can kick and dance with Lotta, sing with Annie Pixley and act with Maggie Mitchell. Miss Yeamans is this week playing in Chicago.

Personal.



MURPHY.—Joseph Murphy, an excellent portrait of whom is printed above, left for San Francisco Wednesday night, accompanied by his wife.

MORANT.—Fanny Morant is in the city and is Bessie Darling's guest.

FAWCETT.—Owen Fawcett has bought a house and lot in Detroit, and will spend his Summers there hereafter.

DAVENPORT.—Miss Davenport leaves behind a substantial gift to the profession in remembrance of her farewell—\$503. Good!

ZIMMERMAN.—J. F. Zimmerman will probably get the Chestnut Street Theatre Philadelphia. Negotiations are now pending.

MULFORD.—William Mulford, business manager of Niblo's Garden, will retain his position under the new management next season.

BINGHAM.—William H. Bingham, the popular business manager of the Boston Globe, spent Sunday in the city with friends.

ANDERSON.—Mary Anderson has received another present; this time it is a blooded mare from the farm of J. C. Ireland, near Louisville, Ky.

OLCOTT.—Lillian, the Brooklyn debutante, is of a literary turn and has translated and edited Professor Giacomo Barzattelli's work on Psychology.

PAULDING.—Frederick Paulding goes on to Philadelphia Monday to play leading business with Rhea. Mr. Chase has engaged him for next season.

STEVENS.—John A. Stevens has relinquished his contemplated tour through California and Oregon, and will spend the Summer in Europe instead.

COWELL.—Sydney Cowell will have a part in the new play to be brought out at the Madison Square next Fall. His engagement for this season will terminate June 1.

CONTRACT.—The Union Square company goes to San Francisco. That is decided! We are authorized to state that no artist's names were mentioned in the contract.

WEST.—Lillie West, of the Wilbur Opera company, announces her intention of abandoning opera bouffe and turning her attention to some other line of dramatic art.

HILL.—Mr. J. M. Hill has purchased Salmi Morse's play, King Rene's Daughter. He has also bought a blank verse tragedy from Mr. Young, the author of Pendragon, called The House of Mauprat. Neither will be produced for some time.

ABBEY.—Henry E. Abbey sails to day for England, and will definitely settle, in a very few days after his arrival on the other side, all matters relating to the tour of Mme. Nilsson.

CHANFRAU.—Frank Chanfrau and wife start on a Summer season to Nova Scotia, shortly and will play London Assurance Sam, East Lynne and Mose with an occasional Kit.

RAYMOND.—John T. Raymond is in the city resting. He will close his season after next week; but is seriously contemplating a supplementary engagement during the Summer in Manitoba.

HARDENBERG.—Frank Hardenberg is seriously ill at Cos Cob. He has been compelled to relinquish his part in A Checkered Life, which will be brought forth next week at the Fifth Avenue.

LINGARD.—Mrs. Alice Dunning Lingard will sail for Europe on the 27th inst., remaining abroad until the beginning of next season, when she will return for a starring tour in some of the latest successes.

SHOEFFEL.—John B. Shoeffel, manager of the Park Theatre, Boston, has been in the city for several days past consulting with his partner, Mr. Abbey. They will probably send After the Opera on the road next season.

CHATTERTON.—George W. Chatterton, manager of the Springfield (Ill.) Opera House, has been very ill at the Gilsey House for several weeks past; but, we are glad to say, is so far convalescent as to be out again.

DUGGAN.—The gallery official who catches Maggie Duggan's slipper was absent from his post on Tuesday night at Tony Pastor's; but a gallery god was on hand, and no doubt he has ere this disposed of the No. — for a good price to some bald headed admirer who will preserve it as a memento.

MAGINLEY.—Ben Maginley will play The Square Man, in Mr. Schwarz's piece of that name. It is a Western drama original and strong. At Mr. Hill's instance several important alterations have been made in it, notably the introduction of a realistic explosion in a mine. The play will be tried in Brooklyn next week.

OPERTI.—Signor G. Operti, who wrote the music for Belles of the Kitchen, has repeated his excellent work in Too, Too, Truly Rural, the Vokes Family's new sketch. The press of Cincinnati, in which city the piece was first performed, award him high praise, the Gazette saying: "The music of Too, Too, Truly Rural would make it a success were the music the most commonplace imaginable. * * * Nothing he has heretofore composed equals 'The Demon Chorus.'"

Miss Davenport's Benefit.

Yesterday afternoon, in accordance with the published announcement, Miss Fanny Davenport gave at the Grand Opera House her benefit in aid of the Actors' Fund, and the result was the increase of that Fund by several hundred dollars. Miss Davenport gives the entire amount of her share of the performance, and as the house was a large one, well sprinkled with professionals, and no dead heads were admitted, her share was considerable.

This lady was the first person to give encouragement to the Fund and to promise substantial aid in the shape of a benefit. On the road her engagements were made so that the benefit could not be given and she waited until yesterday. With a true appreciation of the worthiness of the cause and an interest in its success, she would not leave the country without adding her share to build up and perpetuate the Fund.

The play selected for yesterday's performance was Leah, the Forsaken, which was given with the following excellent cast, which we append as a matter of record:

Leah.....Fanny Davenport
Rudolph.....George Clarke
Father Hermann.....Charles Fisher
Nathan.....Frederick Paulding
Father Lorenz.....Harry Pearson, Jr.
Ludwig.....Harry Hawk
Jacob.....F. M. Kendrick
Abraham.....W. J. Hurley
Lena.....Miss Mary Shaw
Dame Gertrude.....Miss Minnie Monk
Roselle.....Mrs. Charles Fisher

Miss Davenport is seen at her best as Leah and yesterday her performance was equal to anything she has ever given us in this line of character, a line in which she shines so brilliantly.

Her company is one of the best on the road and as the cast of Leah was specially selected from its strength, the performance was a great success in every way. The audience was delighted and frequently gave enthusiastic evidence of their pleasure.

The benefit was a great success, and Miss Davenport and Mr. Rice deserve the thanks of the entire profession for their work in the matter, and THE MIRROR, knowing the sentiment that prevails among the actors on this subject, speaks to both of them for its readers. They have given much time and labor to the Fund.

The result of Miss Davenport's generosity will be seen in the following letter, which was sent last night to the Treasurer of the Fund:

STUNTEVANT HOUSE,
May 10, 1882.

MY DEAR MR. PALMER:
Enclosed please find my check for \$503.00, the amount of my share of to day's matinee.
Yours very truly,
FANNY DAVENPORT PRICE.

The Usher.



In Ushering
Mend him who can! The larks can sing, sweet
—LOVE'S LABOR'S LOST.

There will be no high-jinks on the special newspaper train Mr. Hill will despatch to Chicago, August 28, to enable the gay critics of this section to witness Margaret Mather's debut. The train, like its projector, will be strictly a temperance affair. Passes, sleeping car berths, meals and cheering lemonade galore will be distributed among the boys without the least partiality. Of course, private flasks are not to be proscribed. Mr. Hill doesn't want the critics' brains stolen away before they land in Chicago on the eventful date.

News from an old friend! R. D'Orsay Ogden writes from Bombay, India, under date of April 6: "For the first time in several weeks I here met a lot of THE MIRROR's reflections, and for seven days I have been reading the entertaining story of theatrical life in the States as told in your lively columns. Compared to the dramatic doings of Australia or India it is like locomotion in a bull cart to travelling in a Pullman Palace car. I have done Victoria, the Australias, New South Wales Queensland, British Burmah and the Indies. I shall next take the tour to China and Japan. From Shanghai, where I remain six weeks, you shall hear from me again. In July or August I expect to reach the dear old Square." Ogden is managing and playing leading support to the inextinguishable Baudmann. A programme he encloses with the cast of East Lynne contains no other familiar name except Louise Beaudet, the pretty little woman who played the Duchess in Duff's Little Duke at Booth's a few seasons ago. She is appearing as Portia, Desdemona, Lady Macbeth and in other little parts.

The Sunday papers are getting worse and worse. They say that J. M. Hill is to star Adelaide Detchon next season; that she sailed for England Saturday, and that Edwin Booth left on the same day for Philadelphia to visit his mother, before sailing for England day after tomorrow. The Herald, which is always wrong when it doesn't steal its items from THE MIRROR, was responsible for the last statement. Now for facts: Adelaide Detchon will not be starred by Mr. Hill, though she has pestered the life half out of that good gentleman to take her; she did not sail Saturday, but is at present in this city, and Mr. Booth is not in Philadelphia, but in Newport, where he went Tuesday morning, with his daughter, to superintend the building of a cottage on his ten acre lot fronting Indian avenue, and it is very well known he does not intend leaving the country until the 31st of this month. The Herald's blunder about Booth is readily understood, for what does Connerly and his Milesian staff know about dramatic matters? But the Detchon item was general—it had been sent to all the offices. It was expressive of the young lady's two fondest wishes, to be a big star like Margaret Mather and to go abroad. Possessing a certain knowledge of the fair Adelaide's peculiar advertising talents, which she would not need to exercise were her abilities for acting as largely developed, the inference is plain to me that she could tell a good deal about the authorship of the item. At any rate, it has gone uncontradicted four days.

George P. Goodale, of the Detroit Free Press, is in town, paying his annual visit to the city. Fifteen years ago Mr. Goodale was employed in the World office. From his window he could look down into the street and see the endless stream of jostling men all rushing after that dollar which the true American dreams about when he sleeps—which is not often. "The appalling sordidness of New York," says the bright journalist, "shocked me. I determined to get away from it, and not return until I could do so as an independent man, able to look on and smile at the human whirl without participating in it." Every professional knows how he succeeded. He ranks among the first critical writers in the country now, and the vigor, beauty and brilliancy of his style, as seen in the influential journal with which he is connected, justly entitle him to the honorable position he occupies. In his field he is a tower of strength. The profession admires his delightful social qualities as well as his literary talents. Mr. Goodale has made his pilgrimage to town just in time to meet an army of incoming friends, who will make his

short stay pleasant. He will see Minnie Maddern's debut next Monday and look for a realization of the prophecies set forth in the readable little pamphlet from his pen which John Havlin is circulating in advance of her appearance.

NEWS IN INTERVIEWS.

Stafford to Rest and Study.

A reporter buttonholed William Stafford as he was struggling with a hat box in the door of a railroad car about starting for Chicago.

"Off for good?"
"Yes; I shall remain away until the time to begin next season's tour, on September 18. My principal object in going to Chicago is to get rest. That article can't be found in busy New York."

"Will you do nothing else?"
"I shall study some. Romeo is to be my chief part. I shall dress the character correctly, and the effect will be picturesque and novel. In his day they wore parti colored tights, small round hats and pointed shoes, with long soles. When accuracy in costume looks well, I think it advisable."

"Is your company, or any portion of it, engaged?"
"Miss Rosa Rand will be leading lady, and I think O. H. Barr or W. F. Burroughs will be secured. Mr. Smith, my manager, takes all the trouble of organizing the support himself. He is rapidly booking my time for next season, and is getting many dates in large cities."

Havlin's Star.

Minnie Maddern will be seen at the Park next Monday night in her new play, Fogg's Ferry. Her manager, J. H. Havlin, dropped into THE MIRROR office yesterday, and easily fell a victim to the rapacities of the news hunter:

"Hard at work, eh?"
"Yes, getting ready for the opening of Miss Maddern in Fogg's Ferry, and have just about succeeded in getting matters into shape."

"You are quite enthusiastic over the young lady."
"Why shouldn't I be? She is one of the brightest little women in the profession and she has a good play, I think. All the elements of success are gathered around her, and I cannot but feel sure of the result."

"What sort of a piece is Fogg's Ferry?"
"It is a very pretty story, the scene of which is laid in Dakota. The action is evenly balanced between the pathetic and the lively and turns upon the career of Chip, the supposed child of old Fogg, the ferryman. She is neglected, uneducated and ill treated by an old shrew of the Frochard type, the wife of Fogg. Chip is a bright, gay little mountain girl, naturally sanguine and of very winsome ways. She excites the sympathies and enlists the interest of a young man named Gerald White, who teaches her to read and write and furnishes her with books, etc. She is ambitious and advances rapidly. By the assistance of White she procures the position of teacher for some young children at Judge Norwood's. From this place Chip is driven in disgrace, through a combination of circumstances brought about by the machinations of the villain, one Bruce Rawdon. These villainies implicate old Fogg and Chip, to screen him, allows herself to be denounced as a thief and thrust into the world. She takes refuge in an old mill, where she overhears and frustrates a plot to destroy Judge Norwood. This act culminates in a strong sensational scene representing the explosion of a torpedo under the bow of a river steamer. Chip now disappears for three years, which time is spent in a convent, where she had been placed by an unknown friend, who afterwards turns out to be the Judge. The last act reveals the identity of Chip, who is not the child of Fogg but of Judge Norwood, from whom she had been stolen when a baby and had been raised by the Fogg's. This is only a brief outline of the play. Some of the scenes are very strong, and the comedy and pathos are equally divided and are nicely worked out by the various characters."

Klaw's Labors.

Last week Marc Klaw returned from the West, and was shortly afterwards met by a MIRROR representative, who lauded the wild Western representative of Hazel Kirke, and fastening the butt end of his lariat to the electric light pole in Union Square, commenced:
"How did you leave your birds in Chicago?"
"Very well—(take this rope off). One of the oldest judges in Chicago overruled the motion of Corby and Byers (ouch!) to quash the indictment against them and they will have to stand trial. (This confounded thing cuts terribly)."
With a grim smile of satisfaction the reporter tightened the rope by an extra turn of the wrist and asked:
"Do you think you will convict?"
"Certainly! Got them as tight as you have me. (Oh!) In fact matters looked so safe that Charley Frohman felt warranted in calling me to New York, where I shall remain until the trial commences. (Slack up a little!)"
"What has been the beneficial result of these prosecutions?"
"(Shades of the Vigilantes, protect me!) During the season we have squelched nine

companies, obtained \$1,000 damages from one company (put my hat on for me, please!), indicted and placed under heavy bonds two of the men, and have received, voluntarily (which my present position is not), from half a dozen other companies, MSS. of our plays, together with written pledges not to produce them again."

"How have you been helped from the outside?"
"Provincial managers and newspapers have seconded THE MIRROR's efforts and have rendered us valuable assistance in various ways."

"Are the profits equal to the expense?"
"The expense was enormous; but the good results will overcome all that, as it leaves us the entire country untouched by any one else playing our plays."

Hazel Kirke and Alligators.

Harry A. Turner, treasurer of Hazel Kirke company No. 5, arrived in the city on Monday with the troupe from the South. He was met on the Square by our peripatetic reporter, surrounded by a crowd of professionals, who were gazing between the bars of a tin cage about the size of a small valise—the object of admiration being a couple of young alligators which Harry had captured in the swamps of Florida.

"How did you do it?" the reporter asked.
"Well, I started out one morning on a long tramp by myself, gun on shoulder, in search of game, and the first thing I knew I found myself in one of the dismal swamps of Florida, and greatly to my surprise and horror, I suddenly encountered a 'school' of alligators, varying in length from a foot to eight and ten feet. I secured a safe lodgment, and blazed away at a monster, which rolled over and soon expired. The others got away as soon as possible, when I discovered a couple of tiny fellows hovering about the carcass. I determined to capture them, which I did without trouble, and these are the little orphans, the mother having stopped my bullet. Aren't they beauties?"

"How did they like Hazel Kirke in the South?"
"We played to exceptionally fine business, for we had a good company—one of the most harmonious I ever traveled with—and our performance was as good a one as was ever given in the Madison Square Theatre. Belle Gilbert, our Hazel, is one of the most promising little actresses in the country. She played the character in such a manner as to win the approbation of every audience and the cordial endorsement of the entire press. Altogether our season was a good one, but disagreeable in one particular—we played one night stands almost exclusively, and you can rest assured the work was hard. But, fortunately, we had little or no sickness in the company, and we got along very well. I hardly think they want such pieces in the South, although we did a very good business. People would inquire if there were any acrobats and clowns in the company, and did we have any Humpty Dumpties with us, etc. They seem to crave for this kind of amusement. But Hazel appealed to their sympathies strongly, and they seemed to forget the absence of clowns, etc., for the time being, and really appreciated it, and while they contended the piece was a splendid one, they desired that the next time we came to bring something funny. The Southern character is peculiar, and particularly that to be found in the very small towns. They will crowd a circus or minstrel show, while a meritorious play they pass by with indifference. But Hazel Kirke's great national reputation seemed to save it."

Mlle. Jarbeau's Doggie.

Vernous Jarbeau, the pretty Spanish actress, described to a reporter the way she will dress her poodle, Hebe, at the seaside this Summer.

"The fore and aft portions of Hebe," said Mlle. Jarbeau, "will be left as natural, with the exception of a series of pink satin bows tied along the tail. Her blanket will bear my monogram, worked in bullion upon an azure field, and surrounded by double rows of shirring, alternated with ruffles of salmon colored moire antique, cut bias and scalloped, the selvaige to be looped up with fish bones and overcoat buttons, the whole to be confined by a buckle of mother of pearl tortoise, fashioned in the Charlotte de Russe style, holding a sea green strap, embroidered in yellow carpet thread and lined with bombazine. Won't Hebe be a daisy?"

Not Cast Down.

"You have been beaten in your suit with the Mallorys?" asked a reporter of Steele Mackaye.

"Oh, no. Their injunction against me is only perpetuated, and my application for an injunction against them was denied. My suit for damages and payments due me as well as an accounting is still to be tried, and my attorney, F. C. Bangs, assures me I am certain to obtain a judgment. But that case is as nothing to me. It was only an incident in my career. I have other matters on hand of more importance, and as my lawyer knows his business I shall not interfere, and he will attend to all matters at the proper time and in a proper manner."

Current Copyrighted Plays.

Last week we published a long list of plays, the ownership of which is vested in various parties, and no one beside those parties have a right to produce any of that number. From week to week we shall continue to add to the list, until it is as nearly com-

plete as it is possible for us to make it. This can only be accomplished with the help of the authors and owners of the plays, and we hope, as the work is solely for their benefit, they will extend to us at once all the information of which they may be possessed.

This week we have received a few additions to the list, as follows:

FRED MARSDEN is author of Zip, Musette and Bob, all the property of Lotta, and being played by her all the time; Otto, the property of George S. Knight; Cheek, of Roland Reed; Eureka, of J. C. Williamson; Jacquette, of Jennie Wallace; Called to Account, of Alexander Kaufman; Clouds and Nemesis, of the author, and Shaun Rhue and Kerry Gow, of Joseph Murphy.

BAKER AND FARRON send us a list of plays bought by them, and which no one else has any right to produce. The list includes: Chris and Lena, Heinrich and Hettie, Conrad and Lizette, The Emigrants, Up Salt Creek and Max Muller.

JUAN TEMPLETON furnishes us a list of plays of which he is author, and to which he retains all rights of production, as follows: Puck, A Day Dream, Lost Love, Good Luck, Aimee, The Barnstormers, Bride of Bohemia, Parepa-Rosa, Our Hero and The Fay; or, The Fountain of Youth.

GEORGE DE PALOIS has written and copyrighted the following: Our City, Archie; or, A Girl's Folly, Dark Deeds, Who is She? Dorcasia, Courtship, Ingrate, as also the libretto of a comic opera called Margherita.

A Chat with Murphy.

Messrs. Joe Murphy and Fred Marsden called at THE MIRROR office last Saturday to correct a mistake affecting them which occurred in the list of current copyrighted plays published by us last week. The authorship of Mr. Murphy's pieces, Shaun Rhue and Kerry Gow, was credited to Frank Maeder instead of Mr. Marsden, who is the sole author of both plays. The error was due to a compositor who blundered over the similarity of the two names.

"Mr. Maeder did not write Shaun Rhue, and I will give \$100 for every line you can trace to him in The Kerry Gow," said Mr. Murphy emphatically. "Mr. Marsden wrote the latter play himself, upon incidents furnished by me."

"I have always been happy to acknowledge Mr. Murphy's assistance in this direction," interposed Mr. Marsden.

"Yes, that's so," said Mr. Murphy; "I will tell you why THE MIRROR's mistake appeared to have more than ordinary significance to us. Last Summer Frank Maeder's friends made a claim that he had written Kerry Gow. I denied this of course. It is true that before Mr. Marsden wrote the play I had ordered one of Maeder founded upon similar incidents which I gave him. The manuscript this author prepared was unfit for use. It was wretched. Whole scenes were merely outlined, being left for me to 'work up' or 'fill in' as I pleased. Of course, I could make no use of the stuff; but I paid Maeder amply for what he had done, as his work had been performed on my order. Then I got Marsden to write the play on the same groundwork. He did not see Maeder's MS., nor did he know that the subject had been tampered with by anybody else until Kerry Gow was delivered complete to me, when I told him. He was annoyed then."

"I told Mr. Murphy I should not have touched the thing at all had I been aware of the facts," said Mr. Marsden.

"You can readily understand," continued Mr. Murphy, "that THE MIRROR's typographical mistake broke open a sore spot, and I hope you will, on this account, make the correction as prominent as possible. Were it not for the claims of Mr. Maeder, which I have denied in print before this, the error would have mattered little. But neither Mr. Marsden nor myself propose to allow a false impression to go abroad with out protest."

This settled, a reporter questioned Mr. Murphy regarding his intentions for the Summer.

"I leave for San Francisco on Wednesday night, stopping over for a day in Chicago, to attend to some business matters."

"Do you visit California professionally?"

"No. I own a ranch twenty miles from San Francisco. It is 1,800 acres in extent, and is given over to stock and wheat raising. I shall go there to balance the products of the year. When I'm away the ranch is in charge of a man who works it on shares. The profits in stock raising are great. From my horses I clear 8% per cent. annually of the money invested, from sheep 7 per cent., and from wheat crops about 6 per cent. One stud horse, 'Cognac,' of Russian stock, clears 17 per cent. of his value every year. With the exception of the time devoted to affairs of the ranch, I shall rest. Most of my leisure hours will be spent in gunning and angling. The duck-shooting around the place is great. Last Summer a friend and myself brought down one hundred and seventy canvasbacks, besides forty-three mallards, in one day."

"Then you will not play at all?"

"Not unless the humor strikes me. I never went to California for the avowed purpose of acting in my life. Last time I went out I played unexpectedly at the Hush 8 feet Theatre at four days' notice. The engagement lasted four weeks and was very remunerative. During the vacation, when not shooting and fishing, I'm sketching. That is a favorite pastime with me. I have met with most success in landscape painting, al-

though marine subjects have occupied a good deal of my attention. I find the art useful as well as amusing. It enables me to design and draw all my lithographic and other pictorial work to my own satisfaction."

"Will you send THE MIRROR a specimen for reproduction along with others of actor-artists in the Midsommer Number?"

"With great pleasure. What do you say if I select a—," but we will not anticipate.

Letters to the Editor.

FORTY-NINE AND THE DANITES.

EDITOR NEW YORK MIRROR:
SIR:—You state in your paper of the 6th inst. that the above plays are in the hands of another party than myself, and can only be produced by him or by his authority.

The party named has no right whatever to '49; never has had; never paid a cent for it; never did anything for it, in fact, but mar it and appropriate it.

The only man in the world who ever had any right to '49 except myself is Mr. Williamson. He paid me \$500 to begin the play when I told him the plot. But when I put it on paper he did not like the play well enough to make the second payment and very honorably sent it back. Then this party got the play of me to read, and secretly copyrighted it as my work, but his property. Then he had alterations made in it and wanted to appear as part author.

As this struck me as being almost as audacious as the traditional stealing a red hot stove, I mildly protested. Then he wrote to say that if I did not accept his terms he would proclaim himself the author, not only of this play, but of The Danites also.

Not wishing to have the author of Frits and The Two Orphans waste his valuable time in writing to me, I returned his next epistle unopened, and, furious at my quiet contempt, he proceeded to carry out his threat.

Promptly this "great appropriator" was published as a liar and a thief, in this connection, when he valiantly fled to the pulpit, and was out of court, on his own statement, before I had a chance to prove the truth of the publication.

As for The Danites, I suppose it is old news to say that its tenure of this play rests largely on the respect which all gentlemen in the profession have for the moral as well as the legal rights of their fellow actors. But it is well to remember that moral rights may sometimes be forfeited as well as legal ones.

I have resumed control of this play, as I first wrote it in England. Both these little b-r-r-r-dramas are now in type, and will be published soon, together with a history of each, in which I had tried to do justice to a man whose mouth is now stopped with dust, the late Mr. Fitzgerald, of Philadelphia. For through his brother I have learned that it was he who named and fashioned the American version of it, and not the author of The Two Orphans and other ancient and modern works, who all the time professed to have done it.

Sorry to bother you to make this brief statement of the facts. But as '49 will be for sale as soon as the case now pending in court is decided, I must keep its skirts clear of the party named, or its reputation will be ruined.

Yours very respectfully,
JOAQUIN MILLER.

A TITLE IN QUESTION.

THE TIMES,
PHILADELPHIA, May 6, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—In the useful list of play-owners that you print this week you say that Mr. Leonard Grover, besides holding all the rights in a number of pieces which have been brought out, has also sold a new drama to the Harrisons, called A Sister's Devotion. That managers and others may not defeat the purpose for which, as you set forth, the publisher has been made, I should be glad if you would permit me to say that A Sister's Devotion, as a title, was copyrighted by me nearly two years ago. A drama of mine so named was played by Annie Ward Tiffany during the season of 1880 and 1881. The lady added "The Governor" to the original title. Though she, with that cool disregard of the prevailing code that marks so many whose dealings, as I believe, bring discredit upon the profession, chose to overlook the obligations which she had incurred, I am quite sure that Mr. Grover and all other reputable members of the theatrical body will consider my rights if THE MIRROR will be good enough to mention them.

Very respectfully,
JAMES W. KING.

ANOTHER PROGRAMME ERROR.

NEW YORK, April 28, 1882.

EDITOR NEW YORK MIRROR:

MY DEAR SIR:—By the way, why does Mr. Walcott add "Jr." to his name? Walcott, Sr., has been dead a long time," you ask.

In reply to the above, I would say that for the past fourteen years I have never added "Jr." to my name. It is evidently a mistake of the person who made out the bills, and as I have not had sufficient curiosity to look at them, I was not aware of this mistake until I read THE MIRROR to day. As the theatre, doubtless, has many thousands of these bills on hand, it would, perhaps, be a kind too much to request the management to suppress them for so trifling an error; nor is my name "Walcott" as printed in THE MIRROR, but

Yours truly,
CHAR. M. WALCOT.

THIS SHOULD BE LOOKED INTO.

STRAUCHE, N. Y., April 27, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Will you give publicity to what I consider an insult to the profession and an outrage upon society. I refer to the condition of the Batavia Opera House, where, in spite of strong disinfectants, the odor of escaping sewer gas fills the building and makes an evening's performance there almost unendurable. There are only two dressing rooms, of ordinary size, and into these an entire company are huddled, while the deadly poison of the gas is constantly renewed, even permeating through the cracks of the floor. Two numbers of our company were prostrated with a most distressing nausea, and the rest, worn out with the fatigue of a season's labor or rallying from malaria, suffered agonies of nervous dread. The thanks of every actor and actress will be due you if, with the strong voice of the press, you protest against this outrage.

Respectfully,
A MEMBER OF FANNY DAVENPORT'S CO.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

evening, when after a long wait at the end of the second act in Sam'l of Posen. Mrs. Leland came before the curtain and announced that, owing to a misunderstanding between the manager of the Posen company and herself, the play would not proceed. She further claimed that the contract called for three nights and one matinee, and on refusal of Manager Swett to play the company Saturday, she had caused the receipts at the box office to be attached by the Sheriff. Manager Swett next appeared, and stated, in most positive terms, that the engagement was for two nights only, and that on account of attachment of receipts he would not allow the play to proceed. After some further war of words, the local management dismissed the audience with the announcement that money would be refunded. The case will go to the Courts. The Posen company proceeded to Syracuse, where they were booked for 6th.

BINGHAMTON.
Academy of Music (A. D. Turner, manager): Campbell's Galley Slave company 4th to good house. San Francisco Minstrels 5th to crowded house.

BOLIVAR.
Cain's Opera House (M. J. Cain, manager): Mr. and Mrs. George S. Knight April 28, to crowded house. Danicheffs 2d to small but highly pleased audience. Kate Claxton 5th to large audience. Hi Henry's Minstrels 6th to good business. Booked: New Orleans Minstrels 8th; Wilbur Opera company in Mascotte 10th.

BATAVIA.
Opera House (H. C. Ferren, manager): Bartley Campbell's Galley Slave company, 2d, to very fair house. Coming: San Francisco Minstrels, 11th.

DUNKIRK.
Nelson's Opera House (F. J. Gilbert, manager): Hazel Kirke will appear 12th. Nothing of importance the past week.

ELMIRA.
Opera House (W. E. Bardwell, manager): Mr. and Mrs. Geo. S. Knight, 1st, in Baron Rudolph, to good business. Bartley Campbell's Galley Slave, 3d, to large audience. Robson and Crane, 6th, to fair business only. Arena: Forepaugh's Circus, 17th.

ITHACA.
Wilbur Opera House (H. L. Wilbur, manager): Mr. and Mrs. Geo. S. Knight, 1st, in Baron Rudolph, 2d, to good house. Coming: San Francisco Minstrels, 8th; Wilbur Opera company, 18th; Fay Templeton, 19th and 20th.

KINGSTON.
Music Hall (W. H. Freer, manager): The Professor was produced 6th, in fine style to a large house, giving Manager Freer a fine benefit.

LOCKPORT.
Hodge Opera House (J. H. Staats, manager): Galley Slave, 1st, to good business. Stevens' U. T. C., to big house, 3d. Booked: Baird's Minstrels, 23d to 18th; Fay Templeton in Mascotte, 23d; J. K. Emmet in Fritz, June 5.

Items: George E. Stevens closed the season here, and says he has produced U. T. C. for the last time. Will open new season Aug. 28, with a piece entitled Glenmore Quich.—Manager Staats claims he has booked ahead up to '88, and has added new bill boards for his increasing business.

OGDENSBURG.
Opera House: Booked: Madison Square company in Hazel Kirke, 20th; Kate Claxton in Two Orphans, 23d.

Items: A party here will play Frank Chautau and company for eight weeks during the summer months, two performances each week, making stands at all towns upon and in close proximity to the St. Lawrence River, including Alexandria Bay. Mr. Chautau will use his own steam yacht.—Companies wishing to play this place and go East, will find Malone on the Ogdenburg and Lake Champlain Railroad, a good stand. It has a population of 6,000, and patronizes well all good attractions, it being a first-class and wealthy community.—Members of the profession desiring a good place to spend their vacation, will find Ogdenburg a delightful resort. Its surroundings afford the finest sport of all kinds; boating, fishing and gunning.—Messrs. Baird and Metcalf, who have 1000 Mirrors on sale, are taking some interest in furthering its interests in the way of increased circulation.—The parade of Baird's Minstrels was a very creditable affair and attracted much attention.

ONEIDA.
Devereaux Opera House: Bennett and Moulton's Juvenile Opera company in Chimes of Normandy 3d to fair house. They deserved much better.

Oneida Opera House (M. Carana, manager): Kate Claxton comes 17th in Two Orphans.

ROCHESTER.
Grand Opera House (Joseph Gobay, manager): Robson and Crane presented Forbidden Fruit, 5th, to large audience. The Buster of Mr. Crane created a great deal of merriment. With this exception, the play disappointed the audience, which evidently desired to see these sterling comedians in a piece which would fit them much better. Booked: Kate Claxton, 12th and 13th.

Comstock Academy of Music (Arthur Leutcheid, manager): Closed past week.

Items: The Grand is to have a new local manager, and the seekers for the position are many. This week will decide who is the lucky man.—Manager John B. Shoefel, of Boston, is sojourning in town, the guest of the Sheriff, who is his brother.—Charles E. Evans, of Niles and Evans, who has been home for a short time, left for New York 6th.—Bertha Welby was called to this city from St. Louis by the death of a near relative.—Cole's circus tents were packed 6th. Nothing like a circus to draw a crowd of haymakers into town.

ROSDOUT.
Sampson Opera House (Phil Sampson, proprietor): This house is closed for repairs and improvements, as announced in a previous issue of THE MIRROR.

SYRACUSE.
Grand Opera House (L. E. Weed, manager): M. B. Curtis in Sam'l of Posen 6th to a crowded house.

THOY.
Griswold Opera House (S. M. Hickey, manager): The San Francisco Minstrels attracted a large audience 1st, as did also M. B. Curtis in Sam'l of Posen 2d and 3d. Fraser's Humpty Dumpty drew largely 5th and 6th. N. S. Wood in The Boy Detective week of 15th.

Rand's Opera House (Preston and Powers, managers): Salisbury's Troubadours 2d to very large audience for benefit of Managers Preston and Powers.

Arena: Cole's Circus spreads canvas 13th.

UTICA.

Utica Opera House (Theo. L. Yates, manager): Curtis in Sam'l of Posen 1st to good house. San Francisco Minstrels 4th to large audience. Booked: Collier's Banker's Daughter combination 13th.

City Opera House (P. J. McQuade, manager): Somerby's Symposium of Fun 1st to 7th to good business. Nothing booked.

Item: Frank Dumont, of the Friscos, was entertained while here by his old friend and one-time fellow-campaigner, Prof. James Koehl.

OHIO.

CADIZ.

Music Hall (A. N. Hammond, manager): Ann Eliza Young will lecture 19th.

Items: Cole's Circus June 2.—Work on Brown's new Opera House is progressing rapidly.

CANTON.

Opera House (Louis Schaefer, proprietor): Wilbur Comic Opera company in Mascotte, 3d, to splendid business. Lee and Rix's Celebrated Case combination, 5th, to fair house. Coming: Harry Meredith's Rauch 10, 12th and 13th.

PORTSMOUTH.

Geo. H. Adams' Humpty Dumpty troupe booked for 12th.

CLEVELAND.

Euclid Opera House (L. G. Hanna, manager): Haverly's Consolidated Mastodons drew fair houses 1st, 2d and 3d. The new organization could hardly be further improved; in musical ability it is unsurpassable, and the programme is filled from beginning to end with vocal, instrumental and humorous gems of the finest quality. The popular Ideals sang Patience, Musketeers and Mascotte to packed houses balance of the week. They were received with even more than the usual enthusiasm, and their work, both individually and collectively, was of a kind rarely seen. The Opera House will be closed this week. J. K. Emmet is booked for 15th.

Academy of Music (John A. Ellsler, manager): Frank Frayne, with his sensational Mardo and menagerie of wild animals, drew top heavy audiences five nights of last week. The Rentz Santley Novelty company packed the house Saturday afternoon and evening. The season is virtually closed, but A Celebrated Case company opens 8th for five nights, and Harry Meredith in Ranch No. 10 will be here week of 15th.

Items: The great May Festival will monopolize attention this week. About 12,000 seats have been sold, and the indications on every hand seem to insure success.—Cole's Circus disappointed large audiences last week. It was not up to the promised standard.—Batchellor and Doris' Inter Ocean show 10th, 11th and 12th.—The Ideals close at Boston 20th. Fessenden, the tenor, will not be with them next year.—Several members of the late Cleveland Foote organization are here with empty pockets. They curse Foote and yearn for the sight of New York.—Geraldine Umar and Lillie Burton have improved very greatly since their former appearance here.—E. S. Martin, lately manager of the Ideals, brought a suit of attachment against Miss Ober, the proprietress, 6th, claiming a breach of contract. The trial is set for Monday 8th. The Sheriff has charge of their costumes in the meantime.—Manager Hanna is interested in the Cleveland Bench Show, which will be given here next month.—The past season has been a remarkably successful one at both houses. I append a list of the attractions which have appeared here, with amount of business done by each: Opera House—Very good: M. B. Curtis, John T. Raymond, Boston Ideals, Rhea, McCullough, Lotta, Haverly's Mastodons. Good: T. W. Keene, World, Troubadours, J. S. Clarke, The Professor, Melville Opera company, Deacon Crankett, Haverly's Opera troupe, George S. Knight, Hearts of Oak, Robson and Crane (return), Hess Opera company, Joe Jefferson, United Mastodons. Fair: Nat Goodwin, Lawrence Barrett, My Geraldine, Nick Roberts, Hermann, The Strategists, World No. 1, B. W., P. and W.'s Minstrels. Small: Galley Slave, Genevieve Ward, Baird's Minstrels. Academy of Music—Very good: Tony Pastor, Barry and Fay, Frank Frayne, Wilbur Opera company, Joe Murphy, Minnie Palmer, Fred Warde, Buffalo Bill, Gus Williams, Baker and Farron, Hazel Kirke, Anthony and Ellis' Uncle Tom. Good: Janaschek, Old Shipmates, Vokes Family, Rooms for Rent, Stevens' Tokes Jolly Bachelors, Hague's Minstrels, Only a Farmer's Daughter, Swift and Sure, One Hundred Hives, Harrison, Jefferys-Lewis, Julia A. Hunt, Miner's Comedy Four. Fair: Sprague's Novelty company, Banker's Daughter, Leavitt's Specialty troupe, Planter's Wife, One Hundred Wives (return), Hoey and Hardie. Small: Hooley's Comedy company, Frank Mayo, Leavitt's Minstrels, Stafford Rand company, Miscellaneous: Little, Klogg, Gough, Oscar Wilde, Theodore Tilton, Joseffy, Sherwood, Talmage and Remenyi.

COLUMBUS.

Grand Opera House (Col. Theo. Morris, manager): Manola, as performed by Ford's Opera company 2d, is a big success. George Denham as the Prince, Fitzgerald as the Baron, Lang as Miguel, Miss Bockell as the Blonde and Miss Stembler as the Brunette, all made decided hits. The same company did Billie Taylor and Olivette 3d in excellent style. The company is in all respects the best for comic opera that has appeared here this season.

Comstock's Opera House (F. A. Comstock, manager): Oscar Wilde talked about "Art Decoration" to large audience 3d. Haverly's Consolidated Mastodons gave a good performance 4th to large house. Eric Bayley's Colonel played 5th and 6th to light business. Billed: Ada Gray in East Lynne 10th and 11th; Alvin Joslin 12th; Philadelphia Church Choir company in Patience 13th.

Items: W. C. Hamilton, of St. Louis, formerly treasurer of the Grand Opera House here, is in town on his way East to make preliminary arrangements for the production of Judge Slasher, a comedy written by himself and W. F. Felch about two years ago. Mr. H. has disposed of a half interest in the play to Harry Lee, one of Mr. Mitchell's partners in the People's Theatre, St. Louis, and it will be put upon the road in first-class style about the middle of September.—Geo. A. Backus has arranged for a series of entertainments in surrounding towns under the management of Trevitt Okey, assistant manager of the Grand. Mr. Backus, who has made himself very popular here this Winter, will give recitations and imitations, and the Eckhardt Instrumental Quartette will furnish music. A handsome souvenir has been prepared for the lady patrons.

FINDLAY.

Davis Opera House (J. C. Bushon, secretary): Howorth's Hibernica came to a fair house 4th, and gave a moderately good entertainment. Hildebrand, an ex-convict, lectured 6th on Horrors of Prison Life. A State Band Tournament will be held in our city June 14 and 15.

TOLLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Hazel Kirke was given by the Ellsler Coudock company 2d in the same excellent manner which has made this company famous. The Opera House was completely filled and encores were frequent. The Boston Ideals gave Fatintza 3d before a large and thoroughly appreciative audience. Robson and Crane in Forbidden Fruit 4th called out a very large house, despite a stormy night, though in this piece they hardly gave as satisfactory a performance as usual. The Rentz Santley combination gave a fair performance 5th to a moderate house. The company had "no paper on the wall," owing to the non-arrival of that necessary article, which no doubt affected the size of the house, and which certainly excited the wrath of Manager Rosenbaum. This week, The Colonel 8th and 9th; McCullough 12th; Joe Jefferson 13th.

Item: Frank I. Frayne passed through the city 1st en route to Cleveland. While in Detroit a young man, Fred W. Knight by name, who some three years ago Mr. Frayne took from the streets and gave him a position in his company, rewarded his employer's generosity by robbing him of ninety dollars at the Finny House in that city. This is not the young man's first offense, he having showed his dishonesty at two different times before, but was forgiven by Mr. Frayne, as he was under the influence of liquor on both occasions. It is needless to say that this time Knight was left behind.—Dan Frohman was in the city 2d.—The Boston Ideals close their season after a week's engagement at the Globe Theatre, Boston, commencing 15th. The company will remain intact during season of '82-'83.—Robson and Crane will, as usual, spend their Summer at Cohasset. They close their season at Newark, N. J., 13th. A. L. Lipman and Mrs. Mary Myers are reengaged with Robson and Crane for next season. Frank G. Cotter will resume the business management of the company.—Adele Waters returns to California to support Joe Murphy.—William Buckley and Lizzie Daly, of the Rentz Santley combination, were married in Montreal April 25.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): The house was occupied 4th, 5th and 6th, with two matinees, by the Equine Paradox, to immense business, hundreds of people being turned away at every performance. The horses give a wonderful performance. Dr. Clyde will amuse our people 15th.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): The Lawrence Danicheffs combination 3d, on short notice, and drew good house. The Kate Claxton combination presented Two Orphans 6th, and also at matinee, to good business. Miss Claxton was unable to appear owing to the serious illness of her child. Will join the troupe at Buffalo 8th.

Item: M. Reis, one of the managers of the Opera House, is in New York, booking at tractions for next season.

HARRISBURG.

Opera House (H. J. Steel, manager): Carnecross' Minstrels, 1st, to a large audience. Only a Farmer's Daughter, 8th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Thatcher's Minstrels 5th to good business; the company was not as full as advertised, but the performance fair. Hoey and Hardie 9th; Carnecross' Minstrels 10th; Geo. Adams' H. D. 18th.

MEADVILLE.

Opera House (H. M. Richmond, manager): Kate Claxton's company produced Two Orphans 2d to fair house. Edwin Lawrence's Danicheffs combination played to poor business 4th. The Mascot was sung by the Wilbur Opera company to a crowded house 6th.

Item: Kate Claxton was detained in Cleveland owing to the severe illness of her child, and her part in Two Orphans was admirably played by a young lady of the company whose name I was unable to learn.—Mollie Powers of the Wilbur Opera company attended school in this city when a child, and is very well known here.

NEWCASTLE.

Opera House (R. M. Allen, manager): The Danicheffs was performed to a good house by the Edwin Lawrence combination, 5th; a good performance, and well received. Wilbur Comic Opera company, 13th.

OIL CITY.

Grand Opera House (Wagner and Reis, managers): Kate Claxton's company in Two Orphans 3d, to fair business. Miss Claxton did not appear. The part of Louise was taken by Mary Drake, whose acting was a pleasant surprise to all. Miss Claxton rejoins the company at Buffalo. Wilbur Opera company's return visit in Mascotte 5th, to large and well pleased audience.

Arena: Circus Royal 13th; Barrett's Circus 20th.

Item: The Wilbur Opera company was booked to appear in Jamestown 5th, but Mr. Wilbur informs me that when his agent arrived to put up bills for Mascotte, Manager Allen insisted on their playing something else, as he was under contract with the Fay Templeton party to permit no company to do Mascotte in Jamestown prior to their visit. As Mr. Wilbur's agent insisted on his doing Mascotte, Mr. Allen ignored the contract. Through the kindness of Wagner and Reis, Mr. Wilbur was able to fill date of 5th in this city.

PITTSBURG.

Opera House (John A. Ellsler, manager): Harry Meredith's Ranch 10 was favorably received last week, though business was light. The play at present is in a very crude state. Much pruning will have to be done before a genuine success can be made. Frank I. Frayne, with his menagerie, opens 8th for the week. Ada Gray, 15th.

Library Hall (Fred A. Parke, manager): Elliott Barnes' Only a Farmer's Daughter closed a good week's business, 6th. The piece was quite favorably received throughout, the principals being called before the curtain at the end of each act. The Danicheffs, 8th, 9th and 10th. Dr. Keyser in Richelieu, 12th. The Wilbur Opera company, 15th, week.

Academy (H. W. Williams, manager): The Big Four combination gave an excellent

entertainment last week, and played to fair business. Leavitt's Rents-Santley Novelty company open 8th for the week; the New York Star combination, 15th.

Harris' Museum (P. Harris, manager): Fair business last week, but the performance was not up to the standard. New attractions are offered for the coming week, and an exposition of the Rhoda Mystery is announced.

Fifth Avenue Museum (A. C. Hunter, manager): Large business rewarded the commendable entertainment offered last week. The new attraction for the coming week will be Redmond's Automatic Minstrels. The favorites of last week remain.

Items: Forepaugh did a large business last week. He has a good circus, and his menagerie is quite large.—Bertha Welby, of the Only a Farmer's Daughter company, was called to New York 4th, on account of the death of her mother. Helen Blythe acceptably replaced Miss Welby 5th.—The benefit tendered Mr. Senor and others employed at Library Hall, 4th, was a great success. About \$1,000 was taken in. Handsome bouquets were presented to Misses Cherie and Welby by the beneficiaries.—James Millwood has been sent to Europe for curiosities for Harris' Museum.—Whiting Allen, press agent for Forepaugh, is doing effective work for his employer.—The Only a Farmer's Daughter company will close the season at Wilmington, Delaware, 10th.—Our May Festival, inaugurated by Manager Parke, and which will take place at Library Hall at the close of the present month, promises to be a success beyond original expectations.

—Joseph Bryant joined the Only a Farmer's Daughter company here.—Manager Williams has gone to Louisville on a first visit.—Our old townsman, Dr. James L. Thayer, acceptably fills the position of crier in the Forepaugh Circus.—James McDonald, with the Big Four combination did not appear last week. He was seriously ill with hemorrhage.

—Dan Sully, late of the Academy, was married recently to a non professional.—Harry Ellsler will leave for Rockaway Beach about the latter part of June.—Katie Stokes, while in Philadelphia, seriously injured her knee, and in consequence did not appear last week.

—Hoey and Hardie, if they do not dissolve in the meantime, will probably open the season at the Opera House, September 2d, with their new play, Western Union Telegraph.

READING.

Academy of Music (John D. Mishler, manager): George Thatcher's Minstrels gave a good entertainment to fair house, 4th. Mr. and Mrs. Geo. S. Knight's return in Baron Rudolph, 6th, was greeted with a good house.

Grand Opera House (Geo. M. Miller, manager): Carnecross' Minstrels were greeted by a good house, 3d; the entertainment gave general satisfaction, especially the music.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): The Knights in Baron Rudolph 4th to fair house. Bartley Campbell's Galley Slave 5th to fair business.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Thatcher's Minstrels 2d to a good and appreciative audience; they closed a very successful season 5th. Mr. Thatcher connects himself with Primrose and West as Thatcher, Primrose and West's Minstrels next season. Robson and Crane billed for 8th.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, Jr., manager): Salisbury's Troubadours were greeted 5th by a large and well pleased audience. George Holland's Colored appeared 6th to a good house; bad show.

PROVIDENCE.

Opera House (George Hackett, manager): The World is to have a long or short run here, according to its success. Two weeks is the outside limit. After The World, the Hanlon Bros.

Items: Tony Pastor and company remained in the city over Sunday, and were guests of the Elks at a clam bake in the morning and attended the social of the Providence Lodge in the evening. Frank Girard, the installer of the Providence Lodge, was present, and was heartily welcomed, as was also Harry Sanderson, Tony himself and many others.

—Fred Anderson, manager of Snelbaker's Consolidation, has been in town several days. He remained over Sunday to participate in the festivities of the Elks.

TENNESSEE.

COLUMBIA.

Grand Opera House (H. P. Seavy, manager): Miss Mattie Dunlap and Mrs. Alice Hart, of Nashville, Dramatic and Musical Recitals, April 20, to delighted audience. Miss Dunlap has great talent. She goes to New York soon. Hazel Kirke company No. 5, April 29; matinee and night; crowded house at night. Coming: Huntsville, Alabama, Amateurs, in Opera of Patience 18th. Madame Carrick Concert company of Nashville, 26th. Season closed professionally by Hazel Kirke company 6th.

MEMPHIS.

Leubrie's Theatre (Jos. Brooks, manager): Nothing booked. No company has appeared here in past two weeks except some amateurs. There is likely to be a dearth of amusements for some time.

VIRGINIA.

NORFOLK.

Items: The season here has closed, but now and then a strolling company passes through the city stopping one night only. These as a rule do not draw, as they are generally worthless.—Within the past thirty days we have had Snelbaker's Majestics which played at Van Wyck's Academy of Music to poor business.—Irene Percelle's Fifth Avenue combination was billed 2d at the same house for two nights, but after the first performance the manager canceled the engagement for the second and left town.—On 11th, Professor George A. Cragg, a local celebrity of some note, will bring out a new comic opera entitled Ettoina, at the Academy of Music, with a company composed of local talent. Professor Cragg successfully presented a short time since his first production of Count de Offenblumff at the old Opera House.

RICHMOND.

Theatre (W. T. Powell, manager): Season closed.

Opera House (A. B. Duesberry, manager): An attractive variety performance draws large houses nightly. Thomas Leith and Nettie Sheehan closed 6th. Emma Leon, Monie Volade and Gus Warren opened 8th.

WISCONSIN.

MADISON.

Opera House (George Burroughs, prodie-

tor): Frank Mayo in Davy Crockett 2d to a good house. The company, excepting Laura Clancy, is not a strong one. Davy Crockett has become kind of threadbare, and the sooner it is shelved the better for the star. The manager, Mr. Corby, informs us that Mr. Mayo has re-engaged Miss Clancy for the coming season, when only legitimate drama will fill Mr. Mayo's repertoire. Nothing booked since my last.

MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager): Those princes of comedians, Robson and Crane, 1st to very good house. It is greatly regretted that they could remain only one night. The Pathfinders week of 8th.

Academy of Music (Harry Deakin, manager): Oliver Doubt Byron 4th to 6th in Across the Continent, and 10,000 Miles Away; two highly sensational dramas, abounding in the variety element, proved very entertaining to the particular patrons of this kind of performance. Good houses at cheap prices.

Items: It is now fully assured that the Grand Opera House is to be thoroughly changed and refitted; the auditorium to be lowered to the ground floor, thus making it easy of ingress and egress. A double stage is hinted at. These improvements will assure us of Mr. Nunnemacher's return to the management. Work will begin June 1.

CANADA.

BROCKVILLE.

Opera House (George T. Fulford, manager): Baird's Minstrels 3d to light house, Collier's Banker's Daughter combination have changed their date to 10th; Madison Square Hazel Kirke company 19th.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): T. W. Keene in Richard III. 2d to standing room only. Rentz-Santley Minstrels 4th to fair house.

HALIFAX.

Academy of Music (J. Williams, secretary): The Royal Hand Bell Ringers April 27 and 28 to crowded houses. They left for England 29th. The Tavernier Lewis Dramatic company opened 3d with Two Nights in Rome to crowded house.

LONDON.

Grand Opera House (C. J. Whitney, manager): Rentz-Santley Minstrels 4th to large business.

OTTAWA.

Grand Opera House (John Ferguson, manager): Richard III. Fool's Revenge (matinee) and Macbeth were presented 5th and 6th by T. W. Keene and an excellent support to large and fashionable audiences. The acting was superior to any witnessed here for several seasons, and the audiences manifested their appreciation by applause and calls before the curtain.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Rentz Santley Burlesque company 1st and 2d to large business. House closed remainder of week and nothing booked for week of 8th.

Royal Opera House (J. C. Connor, manager): House closed all week and remains so for week of 8th.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance rates, and mailing the same in time to reach us on Monday.

A. M. PALMER'S UNION SQUARE THEATRE Co.: Boston, 1, 7, weeks.

ANTHONY & ELLIS' U. T. C. Co., No. 1: Washington, D. C., week; Brooklyn, 15, week.

AUDAN COMIC OPERA Co.: Baltimore, 8, week; Chicago, 15, week; Milwaukee, 22, 23, 24.

ACME OPERA Co.: New York, 8, week.

ADA GRAY: Columbus, O., 11; Newark, 12; Zanesville, 13; Pittsburgh, 15, 1 week; Brooklyn, 22, week.

BOSTON IDEAL OPERA Co.: Philadelphia, 8, week; Boston, 15, week.

B. W. P. and W. S. MINSTRELS: Dubuque, Ia., 11; Rock Island, Ill., 12; Elgin, 13; Muskegon, Mich., 15; Grand Rapids, 16; East Saginaw, 17; Flint, 18; Port Huron, 19; Jackson, 20.

CHARLOTTE THOMPSON: St. Louis, 8, week; Cincinnati, O., 14, week.

COLLIER'S BANKER'S DAUGHTER Co. No. 1: Syracuse, N. Y., 11, 12; Utica, 13; Philadelphia, 15, two weeks, close season.

CORINNE MERRIMAKERS: Keokuk, Iowa, 11, 12; Burlington, 13; St. Louis, 14, one week.

ERIC BAYLEY'S COLONEL Co.: Detroit, Mich., 11, 12; Chicago, Ill., 15, week, and close season.

FANNY DAVENPORT: New York City, 8, week.

FRANK E. AIKEN DRAMATIC Co.: Emporia, Kan., 8, week; Selah, Mo., 18, 19, 20.

FRANK I. FRAYNE: Pittsburgh, Pa., 8, week; Philadelphia, 15, week; New York City, 22, week; Newark, N. J., 29, close of season.

FRANK MAYO: Lacrosse, Wis., 12; Hastings, 13; Still

week; Chicago, 15, week; Cincinnati, 22, week.

LOTTA: New York City, 8, two weeks, and close season.

LAWRENCE'S DANICHEFFS: Buffalo, N. Y., 11, 12, 13; Cleveland, O., 15, 16; Detroit, Mich., 17, 18; Toledo, O., 19, 20.

LAWRENCE BARRETT: Omaha, 11, 12, 13; Denver, Col., 15, week; Leadville, 22, 23, 24; Pueblo, 25, 26; Colorado Springs, 27.

LEAVITT'S GIGANTEAN MINSTRELS: St. Louis, 7, week.

MAGGIE MITCHELL: Lowell, Mass., 11; Salem, 12; Lynn, 13, and close season.

MADISON SQUARE THEATRE CO., No. 1 (Hazel Kirke): Denver, Col., 8, week; Pueblo, 15, 16; Colorado Springs, 17; Fort Collins, 18; Cheyenne, Wyo., 19; Ogden, Utah, 22; Salt Lake City, 23, 24, 25; San Francisco, Cal., 29.

MORTON MINSTRELS (Big Four combination): Paducah, Ky., 9; Cairo, Ill., 10; Cape Girardeau, Mo., 11; Rondolette, 12; St. Charles, 13; Alton, 15; Quincy, 16; Peoria, 17; Rock Island, 18.

MR. AND MRS. GEORGE S. KNIGHT: Jersey City, N. J., 11, 12, 13. Close season.

MR. B. CURTIS' SAM'L OF POKEN: Chicago, Ill., 8, week; traveling, 15, week; San Francisco, Cal., 22, four weeks; and rest for four weeks.

MILTON NOBLES: San Francisco, 8, two weeks.

OLIVER DOUD BYRON: Chicago, 8, week. Close season.

PROSA McALLISTER COME: Winnipeg, Man., 8, for unlimited season.

ROBSON AND CRANE: Trenton, N. J., 12; Newark, 13. Close season.

ROOMS FOR RENT: Chicago, 8, week.

SOL SMITH RUSSELL: Boston, 15, two weeks.

STRETSON'S IDEAL OPERA CO.: Boston, 15, two weeks.

SALISBURY'S TROUBADOURS: Lewiston, Me., 11; Bangor, 12, 13; Portland, 15, 16; Burlington, Vt., 30.

SAN FRANCISCO MINSTRELS: Buffalo, N. Y., 11.

TONY PASTOR'S COMPANY: Holyoke, Mass., 11; Waterbury, Conn., 12; New Haven, 13; New York City, 15, week.

THOMAS W. KEENE: Montreal, 8, week.

VOYAKS FAMILY: Brooklyn, 8, week; Philadelphia, 15, week; Boston, 22, week; close season.

WHITE AND PARSONS' COMEDY CO.: Claremont, N. H., 11; Windsor, 12; Lebanon, 13; Franklin, 15; Suncoco, 16; Manchester, 17; New Market, 18; Dover, 19; Great Falls, 20.

WILBUR OPERA CO.: Ithaca, N. Y., 13; Pittsburgh, 15, week.

WILLIE EDWIN'S SPARKS: Des Moines, Ia., 11; Marshalltown, 12; Cedar Rapids, 13; Detroit, 15, 16; Toledo, 17, 18; New York, 22, week.

CIRCUSES.

WASHBURN'S UNITED MONSTER SHOWS: Trenton, Pa., 11; Williamstown, 12; Lykens, 13; Uniontown, 15; Selma Grove, 16; Northumberland, 17; Watsontown, 18; Muncy, 19; Jersey Shore, 20; Lock Haven, 22.

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Good for Babies.

When I have a baby at breast nothing is so useful for quieting my own and baby's nerves as Parker's Ginger Tonic. It prevents bowel complaints, and is better than any stimulant to give strength and appetite. —A Newark Mother.

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THIS WEEK ONLY.

Farewell engagement of the eminent comedian, J. K. EMMET.

FRITZ FRITZ IN IRELAND.

Grand Farewell matinee Saturday, May 13, at 3 P. M.

Next week, JNO. T. RAYMOND, JNO. T. RAYMOND, JNO. T. RAYMOND as FRESH, THE AMERICAN.

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Picturesque Costumes.

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MATINEES WEDNESDAY AND SATURDAY.

ONE WEEK ONLY.

RICE'S SURPRISE PARTY.

in Woolson Morse's Great Musical Novelty.

CINDERELLA AT SCHOOL.

Saturday evening, May 13, Benefit of Mr. Henry E. Dixey—Second act of Patience and the Surprise Party's burlesque of The Mascotte.

Windsor Theatre.

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The mirth provoking Musical Comedy,

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CROWDED HOUSES.

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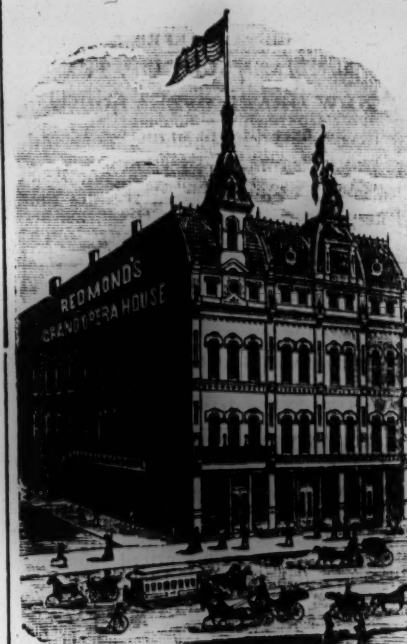
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This elegant and harmless dressing is preferred by those who have used it to any similar article, in account of its superior cleanliness and purity. It contains materials only that are beneficial to the scalp and hair and always

restores the youthful color to gray or faded hair by its healthful action on the roots. Parker's Hair Balsam is finely perfumed and is warranted to remove dandruff and itching of the scalp, and prevent falling of the hair. Hiseox & Co., New York.

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Restores the youthful color to gray or faded hair by its healthful action on the roots. Parker's Hair

Curtis' Trouble in Albany.

Last Friday night at the Leland Opera House, in Albany, a scene occurred that did not reflect in any manner to the credit of the parties concerned. M. B. Curtis was playing at the theatre, and, according to his understanding of the contract, was to have closed his engagement after the evening's performance. Mrs. Leland, manageress of the house, claimed the contract included two performances on Saturday, and because Curtis refused to play on Saturday, but insisted that he was right and must play in Syracuse, where he was billed for that date, Mrs. Leland attached his share of the night's receipts and refused to let him have it.

This made Curtis mad, and at the end of the second act he said to Mrs. Leland, "no pay, no play," and as the play was not forthcoming, the play was stopped, so far as Sam'l of Posen was concerned, and an entirely new and original farce, entitled "Managers' Quarrels," was substituted. The characters were sustained by Mrs. Leland, Mr. Swett, Mr. Curtis' manager, and the audience. The action took place in front of the curtain, Mrs. Leland making her entrance on the prompt side, saying her say and exit L. 1 E. Enter Swett, O. P.; speech, exit Swett, O. P. Re-enter Mrs. Leland L. 1 E. and Swett R. 1 E.; a wordy, rich, rare and racy dialogue, but accompanied by little action, that part of the performance being left to the audience, who hissed, cheered, stamped their feet and clapped their hands.

The whole trouble seems to be a misunderstanding of a contract, which was made by telegraph, after much bother, and it is safe to say that the courts will settle the difference according to law and the evidence. Mr. Curtis should have completed his performance, and there would then have been no doubt as to his getting his share of the receipts. Mrs. Leland should not have appealed to the audience for sympathy, and in fact it was very bad taste on the part of all concerned to make such a public exhibition of themselves, their business and their troubles.

Madison Square Mention.

Gustave Frohman has been offered the control of the Baldwin Theatre, San Francisco, for a term of years.... Callender's Minstrels are playing to big business at the Standard Theatre, San Francisco.... Strobbridge and Company, of Cincinnati, have in preparation some new lithographs for this company.... O. G. Bernsd, manager of the Ellsler Coudock company, is lying very sick in Denver.... Gustave Frohman will remain in San Francisco until about August 1.... George Clarke has signed with the Madison Square for leading business for the season of 1882-83. Maud Stuart, Mabel Hatch, W. H. Burbeck, Mrs. Taylor and Euid Leslie have also been engaged.... Charles Frohman is booked to sail on June 6, on the Wisconsin.... Colonel W. J. Filkins is booking dates for W. J. Scanlan's tour next season.... R. S. Wires, George L. Smith and W. G. Hunter are in the city.... W. H. Strickland and Howard Spear, of the Madison Square Theatre companies, are in the city.... Marc Klaw, representative of the Madison Square Theatre, has gone to Boston to attend the burial of his father.... On Monday night last Louis Massen, prompter of the Madison Square Theatre, was presented with a gold pencil by Mrs. Agnes Booth.

Telegraphic News.

Chicago, May 9.

EDITOR NEW YORK MIRROR:

Marsden's new play, Cheek, made an immense hit to-night at Hooley's Theatre. Roland Reed and Jennie Yeamans have just received a double call at the finish of the act.

May 10.

Cheek drew a large audience on the second evening. The new play will be a go. It has the elements of success, and only needs carpentering to make it a good running piece. The company, from top to bottom, is excellent. Jennie Yeamans makes a hit with her part.

MISS MINNIE CUMMINGS.
With New Plays and every auxiliary for success, is at Liberty for star engagements or leads under first-class management.
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MR. JOHN E. INCE.
As Monsieur Jolivet in Michael Strogoff, with Tomkins & Hill, Boston. Season 1882-83. At Liberty February 1.

MR. MARK M. PRICE.
Boston Theatre, balance of this season. Disengaged 23rd. Address Boston Theatre, or Simmons & Brown.

MR. FRANK TANNERHILL, JR.
Concludes third season with Fun on the Bristle after tour of England. At Liberty September 1. Address agents.

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St. Clair in Anthony & Killa's Combination. Season 1881-82. Address care of KING & CASTLE, 137 and 139 Madison Street, Chicago, Ill.

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With Lawrence Barrett, Season 1881-82.

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(Isidore Davidson), late of the Madison Square Theatre management. At Liberty. Address THE MIRROR.

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NEW OPERA HOUSE. GEO. T. FULFORD, Manager. Seating capacity 1000. Complete in all its appointments. Rent or share to first class combinations.

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